BELL'S ILLUSTRATED CLASSICS

VERGIL

AENEID . BOOK III

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P. VERGILI MARONIS

AENEIDOS

LIBER TERTIUS

EDITED BY

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⁂ *This volume may be had with or without Vocabulary.*

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PREFACE

I HAVE endeavoured, whenever possible, to express in the notes my acknowledgements to the various authors whose editions have been most useful to me. But I wish here to acknowledge the great assistance I have received from the various editions by Messrs. Page and Conington, and—to a smaller extent—from those of Messrs. Sidgwick, Kennedy, and Papillon.

In an elementary book, such as this, references to Heyne, Wagner, Forbiger, and other continental editors are naturally scarce.

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I. Life of Vergil.

Publius Vergilius Maro was born on October 15, B.C. 70, during the consulship of Pompey and Crassus. His birthplace was Andes—the modern Pietola—a village near Mantua, in Cisalpine Gaul. Of his parents little is known. His father appears to have possessed a small estate, and is said to have made money by buying land cheap—probably at the time of the Sullan proscriptions—and by bee-keeping. Of his mother we only know that her name was Maia. His father was not blind to the advantages of education, and sent his son to school at Cremona, where he assumed the toga virilis at the age of fifteen. Subsequently he studied at Mediolanum (Milan), and at Rome, where Syron an Epicurean was his master in philosophy. After finishing his education Vergil seems to have retired to his farm, his health not permitting him to aspire to fortune by a military or oratorical career. Soon after he made the acquaintance of Asinius Pollio, who was legatus in his province, and in 41 B.C. found this friendship of great value. Octavianus—afterwards known as Augustus—and Marcus Antonius had defeated the remnants of the Republican party under Brutus and Cassius at Philippi, B.C. 42. To reward

their victorious troops large grants of land were made to the legionaries, and Mantua and Cremona suffered especially. Vergil lost his land, but, thanks to the intercession of Pollio and other friends, succeeded in obtaining its restitution from Octavianus. One of the friends who aided Vergil in this matter was one whose name will always be remembered with that of the poet—Maecenas, an Etruscan knight, a trusted friend of Augustus, a leading statesman, and, above all, a patron of learning. The poet frequently visited Maecenas in Rome, and it was at his suggestion that he wrote the Georgics. It was to Vergil that Horace owed his introduction to Maecenas, and we know that the two poets and some friends went a journey together. Augustus himself was on friendly terms with Vergil, and it is said to have been the former's wish that the poet should turn to more ambitious work. The result of Vergil's obedience to the ruler of Rome was the great national epic, the Aeneid, which its author did not live to finish entirely. Ten years he spent over the work, and intended B.C. 19 to spend three more years in Greece and Asia Minor in putting the final polish to the poem. However, in Athens he met Augustus, who was returning from Samos, and accompanied him back to Italy. He was taken ill on the way at Megara, and died a few days after reaching Italian soil, at Brundisium, September 20, B.C. 19, in his fifty-first year. He was buried by the road from Neapolis (Naples) to Puteoli, where a tomb, said to be his, is still pointed out.

His father and two brothers died before Vergil, but his mother had married again, and had a son, who inherited half of his famous half-brother's property.

Except in health Vergil was prosperous, and was unspoiled by prosperity. preserving to the end his simple

country habits and manners. He was generous and affable to all, and very modest with regard to his own fame, disliking much the enthusiasm caused by his appearance in public. He occasionally recited in public, and had an excellent delivery.

II. Works.

Vergil's works fall naturally into four divisions: (1) youthful poems; (2) the Pastorals; (3) the Georgics; (4) the Aeneid. Of these (4) will be considered in the next section.

(1) A collection of minor poems, most of which are of little interest, attributed in many cases obviously wrongly—to Vergil.

One piece, which is probably genuine, describes the pleasure with which the youth says farewell to rhetoric, grammar, and the like.

Another is the Culex, 'The Gnat,' an obscure prosaic poem of over 400 lines, certainly no work of Vergil's. Two shorter poems, the Moretum, a description of a farmer's daily work, and the Copa, a tavern-keeper's invitation to guests to enter his house, have more claim to be considered genuine.

Fourteen other short pieces, known as Catalecta, are of little interest or value.

(2) The 'Pastorals' are ten poems in hexameter verse, called also 'Bucolics' (Herdsmen's songs), and 'Eclogues' (selections). They purport to describe the life, the songs, the love, and the strife of shepherds, but are as unreal as the 'swains' and 'nymphs' of Pope and his school. To a great extent they are borrowed from the Greek of Theocritus, whose Idylls deal, but in a much fresher and more natural manner, with similar topics.

Vergil is perfectly careless in these poems about natural scenery; he mixes the features of Sicily (depicted with skill by Theocritus) with those of the neighbourhood of Mantua. He is careless, too, of the fitness of his characters, and his shepherds are often himself and his friends in disguise.

In one Eclogue the drunken Silenus discourses on Natural Philosophy; in another, Vergil appears as dispossessed of his farm by the soldiers, and reinstated by Augustus.

The fourth Eclogue, inscribed to Pollio, is very famous, and has given rise to much discussion. It deals with the birth of a child who shall restore the Golden Age, and many in consequence looked upon it as a prophecy of the birth of the Messiah, while Vergil was considered as, consciously or unconsciously, more Christian than Heathen.

(3) The 'Georgics' are four poems written in imitation of Hesiod's 'Works and Days,' a poem which, after describing the five ages of the world, directs the farmer as to the works suitable to certain seasons, and tells him which days are lucky, which unlucky. The Roman poem is addressed to Maecenas, and Caesar Augustus is invoked among other gods.

The first book deals with corn, the second with vines and fruit-trees, the third with cattle, and the fourth with bees.

The Georgics are usually considered Vergil's most complete work, and no doubt they are elaborated with the utmost care. The subject was one which interested Vergil as a practical man; as a patriot too, he was a convinced believer in agriculture as producing 'Roman yeomen,' who would win Rome's glory, and form a backbone for the empire; and it is said it was hoped that

Vergil's verse would win to the plough the veterans of the civil wars, who had obtained allotments of public land.

It is worth notice that one of the finest passages of the poems is one which, artistically, is faulty, i.e. the episode of Orpheus and Eurydice in the fourth book.

The Aeneid.

The Aeneid is the great epic of Rome. It was founded on the two epics of Homer, the Iliad and the Odyssey, and is at once a sequel to the former and a companion to the latter. The poem describes the wanderings of Aeneas, from whom Rome sprang, and conducts him from Troy to his final settlement in Italy. The whole tale shortly is as follows.

Paris, son of Priam, king of Troy, was a shepherd feeding his flocks on Mount Ida. To him came the goddesses, Venus, Juno, Minerva (we use the Latin names) to decide who was the fairest. Paris gave his decision in favour of Venus, who bribed him by the offer of—

'The fairest and most loving bride in Greece.'

This bride was Helen, wife of Menelaus, king of Sparta, who fled with Paris to Troy. The Greeks fitted out a large expedition under the command of Agamemnon, brother of Menelaus, and for ten years Troy was besieged. Hector on the Trojan side, Achilles, Ajax, Ulysses, Diomedes, &c. on the Grecian, were the chief combatants, but the city did not fall until there was devised the stratagem of the wooden horse, described in Aeneid ii.

Aeneas, of the princely House of Troy, escaped with his father, son, and household gods, and built a fleet;

but after many wanderings was driven to the shore of Carthage, where Dido the Queen received the exiles kindly. Here ends the first book. The second and third do not advance the action of the story, for they contain Aeneas's account of the fall of Troy, and his sufferings and wanderings before reaching Carthage. The following nine books tell of Aeneas's love for and desertion of Dido, his arrival in Italy, his conflicts with the natives, and finally the death of Turnus his most dangerous rival. After this it is obvious that there would have been little left to tell, and Vergil has not chosen to take us further than the settlement of his hero in Italy.

The Aeneid was never finished. Vergil is said to have begged Varius, who with Tucca, was the poet's executor, to burn the poem if anything befell the author. Varius refused, and the poet's entreaty to be allowed to burn the work before he died was likewise refused, and he was obliged to be content with binding his executors to publish nothing which he had not put forth. But his request was set aside after his death, at Augustus' wish, and the Aeneid was given to the world as it had been left by Vergil, even the imperfect lines being untouched.

III. Vergil's rank as a poet.

Vergil's position as a great poet was assured in his lifetime. When a selection from his poems was recited in the theatre, the people rose as one man to reverence the poet, who happened to be present. Juvenal tells us that Vergil and Horace were the school-books in use in his day, and they have remained so ever since. In the eyes of antiquity Vergil had one superior only, Homer, and it cannot be denied that the general voice of readers of the classics in modern times would give a similar

verdict. No doubt many can be found to prefer other writers; the beauties of Lucretius—outside his system, the passion of Catullus, the graceful art and sparkling wit of Horace, have made, and will make many admirers, but to the majority Vergil is always the master poet.

It remains to point out in what the magic of Vergil consists. Defects can be found in all his works, yet the poems remain masterpieces. The Pastorals are Greek adaptations, frequently unreal and artificial, but of their kind they are perfect.

The herdsmen of Arcadia are impossible creations, but their songs and their loves never cease to please.

The Georgics are a 'Farmer's vade mecum,' but they are perhaps the most perfect poems in existence.

The Aeneid is an artificial epic, no song of heroes and heroic deeds coming fresh from the heart, but an epic with a purpose, whose object was the glorification of the name and empire of Rome, the praise of the reigning family, and the furthering of the ruler's attempt to revive old rites and ideas. If the poem has a hero, it is Rome; Rome the invincible, breaking down all obstacles, carrying out the decrees of Fate. Aeneas is no hero, at times he is a sententious bore. His 'piety' is wearisome to a degree, his behaviour to Dido is despicable. The Aeneid is great not on account of, but in spite of its nominal hero.

Such are some of the shortcomings of the poems; now we turn to their beauties. Pre-eminently, Vergil was a master of style, 'Lord of Language,' as Tennyson has called him. No poet has possessed the power of using the right word, the happiest touch, to such an extent as Vergil. His language is often artificial, even affected, yet the most affected passage invariably leaves the impression that it is absolutely what was wanted, that it

could not have been written otherwise. Again, Vergil possessed the power of pathos beyond almost all other poets: lines such as—

'sunt lacrimae rerum, et mentem mortalia tangunt;'

or again—

'tendebantque manus ripae ulterioris amore:'

can be found in numbers throughout the Aeneid, while one single word is often sufficient to arrest the attention, and touch the heart.

When Creusa implores Aeneas to stay and guard his home—'parvumque patri tendebat Iulum'—one word, 'patri,' has a pathetic force that cannot be excelled in language. Such instances might be almost indefinitely multiplied.

Again, the tone of the poem is high and noble. Endurance of hardship, obedience to Heaven, horror of cruelty and perfidy, ring out again and again.

To sum up, Vergil's chief characteristics are three: noble, often sublime thought; marvellous power of pathos—'infinie tristesse'; and a command of language unequalled before or since.

Milton was steeped in Vergil; Dante's 'Divine Comedy' was inspired by 'the Master,' who was his guide through the 'Inferno'; from Vergil even St. Jerome is said to have drawn many of his views on Purgatory. And English people can need no stronger testimony than that of the late Laureate, to whom Vergil was:—

'Wielder of the stateliest measure
ever moulded by the lips of man.'

One curious fact remains to be noticed. In the Middle Ages, Vergil had the title and fame of a great magician, and this—although it may be a distorted and

even vulgar idea—is convincing testimony of an influence such as has belonged to few poets. So in Marlowe's 'Doctor Faustus,' scene vii, we find Faust saying :—

> 'Then up to Naples. . . .
> There saw we learnèd Maro's golden tomb,
> The way he cut, an English mile in length,
> Thorough a rock of stone in one's night's space.'

IV. The Metre of the Aeneid.

The metre of the Aeneid is called hexameter, that is, the line is divided into six feet, of which the first four may be indifferently dactyls (– ◡ ◡) or spondees (– –), the fifth a dactyl, very rarely a spondee, and the last a spondee or trochee (– ◡). This metre is Greek, but was adopted by the early Latin poets, Ennius, Lucretius, and Catullus, and their rough attempts culminated in the splendid majesty of the Vergilian hexameter, a majesty never approached by succeeding poets. The most important feature of the hexameter is the caesura, a cutting or break in the verse. Usually this occurs in the third foot, and is either strong—i. e. after the first long syllable of the foot—the commonest form, e. g.

> 'terra procul vastis colitur Mavortia campis' (l. 13);

or weak, i. e. after the trochee in the third foot, e.g.

> 'obstupui, steteruntque comae et vox faucibus haesit' (l. 48).

A less common caesura is in the fourth foot; e.g.

> 'quo Phoebus vocet errantes | iubeatque reverti' (l. 101).

This caesura is frequently found with elision at the end of the third foot; e. g.

> 'sint, puer, et longum Andromachae testentur amorem' (l. 487).

A spondaic ending, i. e. spondee in both the two last feet, is rare in Vergil, although common in Greek and in Catullus. In this case the fourth foot should be a dactyl; e.g.

'Nereidum matri et Neptuno Aegaeo' (l. 74),

and

'armatumque auro circumspicit Oriona' (l. 517).

(The hiatus in the first example is noticed in the notes.)

The verse usually ends with a word of two or three syllables, but Vergil occasionally, for purposes of emphasis, allows words of one syllable at the end, and—especially in Greek words—we find words of four or more syllables in this position; e.g.

'litoreis ingens inventa sub ilicibus sus' (l. 390),

and

'Lyctius Idomeneus: hic illa ducis Meliboei' (l. 401),
'Ledaeam Hermionen Lacedaemoniosque hymenaeos' (l. 328).

Occasionally an elision occurs of a vowel at the end of a verse before a vowel at the beginning of the next; e.g.

'quem non incusavi amens hominumque deorumque?
aut . . .' (ii. 745–6);

but as a rule, no such elision takes place; e.g.

'sed tibi qui cursum venti, quae fata dedere?
aut . . .' (ll. 337–8).

Other exceptional instances, such as hiatus, and the lengthening of a short vowel in arsis, will be noticed in the notes as they occur.

The chief features of Vergil's verse are: (1) the variety of his lines; (2) his adaptation of sound to sense.

Both these will be understood after reading a page of text, and need not be mentioned here in detail. I merely add two or three famous instances of the latter.

Compare—

'nos procul inde fugam trepidi celerare recepto' (l. 666),

a line in which the hurrying dactyls represent the panic-stricken Trojans' flight from the monster, and

'monstrum horrendum, informe, ingens, cui lumen ademptum' (l. 658),

in which the slow, halting spondees and the triple elision give the idea of a shapeless giant, uncouth in form, and slow and uncertain in motion since the loss of his sight.

The last point to be noticed is the use of alliteration, i. e. the grouping together of words beginning with the same letter.

As examples may be quoted—

'sola mihi tales casus Cassandra canebat' (l. 183);

'postquam pavor ossa reliquit,
delectos populi ad proceres primumque parentem' (ll. 57-8);

'virginei volucrum vultus, foedissima ventris' (l. 216).

The last example, alliteration of 'v,' is especially common.

Translations.

The translators of Vergil have been so numerous that it is impossible here to do more than mention the most prominent, and to give brief extracts of their work.

The most famous, both from its author's rank as a poet, and from the real merit of the work, is that of John Dryden. It is true that the translator allowed himself to depart freely—perhaps too freely—from the original, and that the version at times smacks as much of Dryden as of Vergil, but the spirit of the translation falls little below that of the original Latin; and, if Vergil was a master of the hexameter, Dryden was equally

without a rival in his command of the ten-syllabled rhymed couplet.

The following example is from the account of Aetna and Enceladus, ll. 570–87 :—

'The port, capacious and secure from wind,
Is to the foot of thundering Aetna joined.
By turns a pitchy cloud she rolls on high;
By turns hot embers from her entrails fly,
And flakes of mountain flames, that lick the sky.
Oft from her bowels massy rocks are thrown,
And shivered by the force, come piece-meal down:
Oft liquid lakes of burning sulphur flow,
Fed from the fiery springs that boil below.
Enceladus, they say, transfixed by Jove,
With blasted limbs came tumbling from above;
And where he fell, the avenging father drew
This flaming hill, and on his body threw.
As often as he turns his weary sides,
He shakes the solid isle, and smoke the heavens hides.
In shady woods we pass the tedious night,
Where bellowing sounds and groans our souls affright,
Of which no cause is offered to the sight;
For not one star was kindled in the sky;
Nor could the moon her borrowed light supply;
For misty clouds involved the firmament:
The clouds were muffled, and the moon was pent.'

Another translation in the same metre was the work of Christopher Pitt, published in the middle of the last century. More literal than Dryden's work, it falls far short of it in vigour and spirit, as the following passage will be sufficient to show, ll. 132–46 :—

'With eager speed I frame a town, and call
From antient Pergamus the rising wall.
Pleas'd with the name, my Trojans I command
To raise strong tow'rs, and settle in the land.
Soon as our lusty youth the fleet could moor,
And draw the vessels on the sandy shore,
Some join the nuptial bands: with busy toil
Their fellows plow the new-discover'd soil.
To frame impartial laws I bend my cares,
Allot the dwellings, and assign the shares.

When lo! from standing air and poison'd skies,
A sudden plague with dire contagion flies.
On corn and trees the dreadful pest began;
And last the fierce infection seiz'd on man.
They breathe their souls in air, or drag with pain
Their lives, now lengthen'd out for woes, in vain;
Their wonted food the blasted fields deny,
And the red dog-star fires the sultry sky.
My sire advis'd, to measure back the main,
Consult, and beg the Delian god again,
To end our woes, his succour to display,
And to our wand'rings point the certain way.'

Passing by versions by Symmons—much indebted to Dryden—and others, now all but forgotten, we come to the translation of Professor Conington, which must rank as one of the most successful in the English language, for, in addition to no small poetical merit, it is more scholarly and accurate than its predecessors. It is written in the ballad metre employed with such fine results by Scott in Marmion and other poems. We quote Andromache's speech, ll. 321–43:—

'O happy more than all beside,
  The Priameian maid,
Who for her dead foe's pleasure died
  Beneath her city's shade;
Not drawn for servitude, nor led
A captive to a conqueror's bed,
While we, our country laid in dust,
  To exile dragged o'er many a wave,
Have stooped to Pyrrhus' haughty lust,
  His infant's mother and his slave!
A Spartan marriage tempts the youth:
He plights Hermione his truth;
Cast off, to Helenus I fall,
So wills our master, thrall to thrall.
But soon Orestes, mad with crime,
  And wroth to lose his promised bride
Smote Pyrrhus in unguarded time,
  And at the altar-fire he died.
On Helenus, the tyrant slain,
Devolves a portion of his reign:

Who calls the realm beneath his hand
From Chaon's name Chaonian land,
And crowns the hill, in sign of power,
With Pergamus, our Dardan tower.
But you—what destiny from heaven,
What stress of wind your bark has driven
  Unknowing on our coast?
And lives he yet, whom once at Troy—
Ascanius? dwells there in the boy
  Grief for his mother lost?
Feels he the hereditary flame
  His growing spirit fire
At Hector's and Aeneas' name,
  His uncle and his sire?'

The last translation to be mentioned is that of William Morris, written in fourteen-syllable rhymed couplets, one line of English answering to one line of Latin. This remarkable version, of whose enduring popularity it is yet too early to speak, is above all things the work of a true poet, and combines scholarship with poetic spirit. If it has a fault, it is that the long, somewhat heavy line, and the author's love for employing archaic and Scandinavian diction, hardly represent happily the even, stately flow of the Vergilian hexameter.

We quote from Achaemenides' account of the Cyclops, ll. 616–38:—

'Here while my mates aquake with fear the cruel threshold flee,
They leave me in the Cyclops' den unmindful of their friend;
A house of blood and bloody meat, most huge from end to end,
Mirky within: high up aloft star-smiting to behold
Is he himself; such bane, O God, keep thou from field and fold!
Scarce may a man look on his face; no word to him is good;
On wretches' entrails doth he feed and black abundant blood.

Myself I saw him of our folk two hapless bodies take
In his huge hand, whom straight he fell athwart a stone
to break,
As there he lay upon his back; I saw the threshold
swim
With spouted blood, I saw him grind each bloody dripping limb,
I saw the joints amidst his teeth all warm and quivering still.
He payed therefore, for never might Ulysses bear such ill,
Nor was he worser than himself in such a pinch bestead:
But when with victual satiate, deep sunk in sleep, his
head
Fell on his breast, and there he lay enormous through
the den,
Snorting out gore amidst his sleep, with gobbets of the
men
And mingled blood and wine; then we sought the great
Gods with prayer
And drew the lots, and one and all crowded about him
there,
And bored out with a sharpened pike the eye that used
to lurk
Enormous lonely 'neath his brow o'erhanging grim and
mirk,
As great as shield of Argolis, or Phoebus' lamp on high;
And so our murdered fellows' ghosts avenged we joyously.'

Other versions by Vicars, Ogilby, and Trapp cannot be quoted here. Of Stanyhurst's translation into English hexameters, one line is worth preserving. It is meant to adapt sound to sense.

'Exoritur clamorque virum clangorque tubarum,'

appears in English dress as

'The townsmen roared, the trump tara-tantara rattled'

(quoted in Collins' Vergil).

Of prose versions it is only necessary to mention as excellent those by A. Hamilton Bryce, LL.D.—probably the best—Mackail, Professor Conington, and by Lee and Lonsdale.

P. VERGILI MARONIS

AENEIDOS

LIBER TERTIUS

1–12. *After the fall of Troy we build a fleet at Antandros. At the beginning of summer Anchises bids us set sail, and weeping I left my native land, and put forth to sea an exile, with companions and Household Gods.*

Postquam res Asiae Priamique evertere gentem
immeritam visum superis, ceciditque superbum
Ilium, et omnis humo fumat Neptunia Troia,
diversa exsilia et desertas quaerere terras
auguriis agimur divom, classemque sub ipsa 5
Antandro et Phrygiae molimur montibus Idae,
incerti quo fata ferant, ubi sistere detur,
contrahimusque viros. vix prima inceperat aestas,
et pater Anchises dare fatis vela iubebat,
litora cum patriae lacrimans portusque relinquo 10
et campos, ubi Troia fuit. feror exsul in altum
cum sociis natoque, Penatibus et magnis dis:

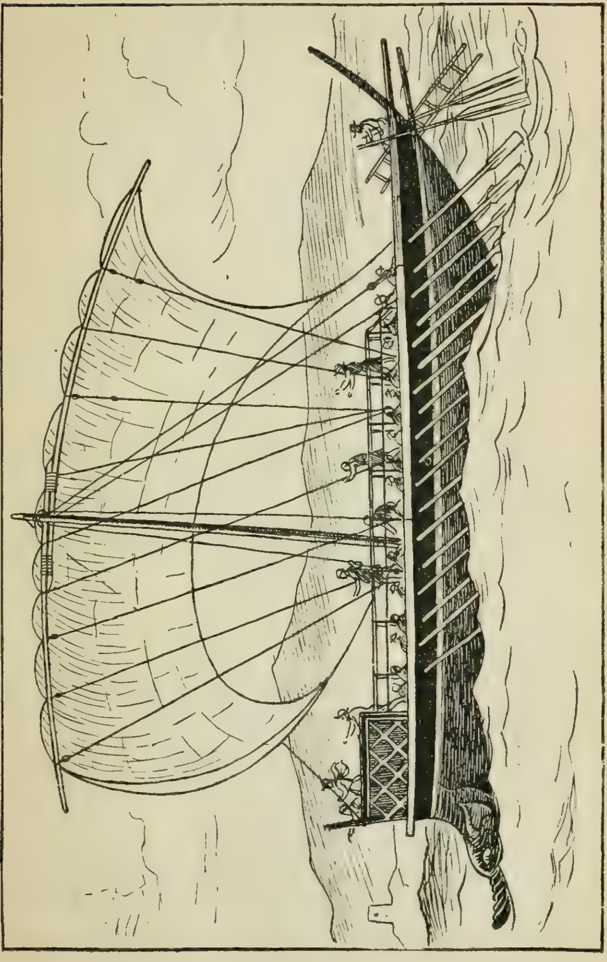
13–18. *The land of Thrace was of old friendly to Troy. Hither I am carried, and here I begin to build a town called by my own name.*

terra procul vastis colitur Mavortia campis,
Thraces arant, acri quondam regnata Lycurgo,

hospitium antiquum Troiae sociique Penates, 15
dum Fortuna fuit. feror huc, et litore curvo
moenia prima loco fatis ingressus iniquis,
Aeneadasque meo nomen de nomine fingo.

19–48. *I was offering sacrifice near a mound covered with vegetation, and tried to pluck boughs to cover the altar. Then I saw a terrible portent. From the first shrub I touched came drops of black blood. I shook with terror, but tried to pull another, with the same result. Thereupon I worshipped the Nymphs and Gradivus, imploring them to make the omen favourable, but when I strove to pluck up a third shrub groans came from the mound, and a voice said, 'Spare me, Aeneas: fly from this land. I am Polydorus, and the boughs are the spears that slew me.' I was terrified, my hair stood up, and my voice clave to my mouth.*

sacra Dionaeae matri divisque ferebam
auspicibus coeptorum operum, superoque nitentem
caelicolum regi mactabam in litore taurum. 21
forte fuit iuxta tumulus, quo cornea summo
virgulta et densis hastilibus horrida myrtus.
accessi, viridemque ab humo convellere silvam
conatus, ramis tegerem ut frondentibus aras, 25
horrendum et dictu video mirabile monstrum.
nam quae prima solo ruptis radicibus arbos
vellitur, huic atro liquuntur sanguine guttae,
et terram tabo maculant; mihi frigidus horror
membra quatit, gelidusque coit formidine sanguis.
rursus et alterius lentum convellere vimen 31
insequor, et causas penitus temptare latentes;
ater et alterius sequitur de cortice sanguis.
multa movens animo Nymphas venerabar agrestes
Gradivumque patrem, Geticis qui praesidet arvis, 35
rite secundarent visus omenque levarent.



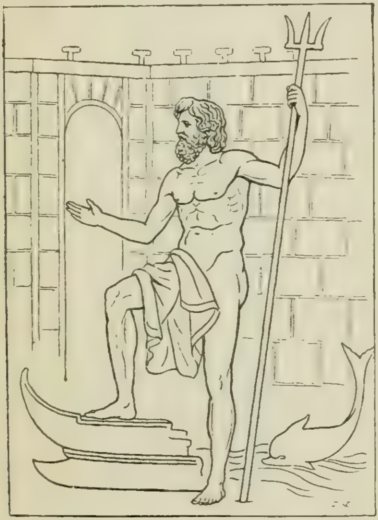
Greek Ship of Homeric Times (from a vase-painting).

tertia sed postquam maiore hastilia nisu
aggredior genibusque adversae obluctor harenae,
—eloquar an sileam?—gemitus lacrimabilis imo
auditur tumulo, et vox reddita fertur ad aures: 40
'quid miserum, Aenea, laceras? iam parce sepulto,
parce pias scelerare manus: non me tibi Troia
externum tulit, aut cruor hic de stipite manat.
heu fuge crudeles terras, fuge litus avarum.
nam Polydorus ego; hic confixum ferrea texit 45
telorum seges et iaculis increvit acutis.'
tum vero ancipiti mentem formidine pressus
obstupui, steteruntque comae et vox faucibus haesit.

49–71. *Priam had entrusted Polydorus and a large treasure to the care of the Thracian king, who when he heard of the fall of Troy, slew Polydorus, and seized the treasure. Such are thy deeds, accursed lust for gold! When I recovered from my fear, I communicated the matter to my father and the chieftains. All agreed in advising me to leave the land so stained by crime. We performed funeral rites for Polydorus, and laid his ghost, and, when the sea was calm, launched our ships.*

hunc Polydorum auri quondam cum pondere magno
infelix Priamus furtim mandarat alendum 50
Threicio regi, cum iam diffideret armis
Dardaniae, cingique urbem obsidione videret.
ille, ut opes fractae Teucrum, et Fortuna recessit,
res Agamemnonias victriciaque arma secutus
fas omne abrumpit: Polydorum obtruncat, et auro
vi potitur. quid non mortalia pectora cogis, 56
auri sacra fames? postquam pavor ossa reliquit,
delectos populi ad proceres primumque parentem

monstra deum refero, et quae sit sententia posco.
omnibus idem animus, scelerata excedere terra. 60
linqui pollutum hospitium et dare classibus Austros.
ergo instauramus Polydoro funus, et ingens
aggeritur tumulo tellus; stant Manibus arae
caeruleis maestae vittis atraque cupresso,



NEPTUNE (from a bronze medallion).

et circum Iliades crinem de more solutae; 65
inferimus tepido spumantia cymbia lacte,
sanguinis et sacri pateras, animamque sepulcro
condimus, et magna supremum voce ciemus.
inde ubi prima fides pelago, placataque venti

dant maria, et lenis crepitans vocat Auster in altum,
deducunt socii naves et litora complent. 71

72–83. *We sail away and reach the sacred island of Delos, now fixed firmly, but once a floating isle. We enter the harbour, and in the town meet Anius, priest of Phoebus and king, who recognizes an old friend in Anchises, and hospitably receives us in his house.*

provehimur portu, terraeque urbesque recedunt.
sacra mari colitur medio gratissima tellus



Apollo (from a statue in the Vatican).

Nereidum matri et Neptuno Aegaeo,
quam pius Arcitenens oras et litora circum 75
errantem Mycono e celsa Gyaroque revinxit
immotamque coli dedit et contemnere ventos.
huc feror, haec fessos tuto placidissima portu

accipit. egressi veneramur Apollinis urbem.
rex Anius, rex idem hominum Phoebique sacerdos,
vittis et sacra redimitus tempora lauro 81
occurrit, veterem Anchisen agnovit amicum.
iungimus hospitio dextras et tecta subimus.

84–120. *In the temple I prayed the god to give me a home of my own and to save Troy's second citadel, and send a sign. Scarcely had I spoken when all things shook; the shrine flew open, and the sacred caldron resounded. We bent the knee, and a voice came bidding us seek our ancient mother, the land which first produced our stock. There we and our posterity should rule the world. We began to question what this land might be, but my father pronounced it to be Crete, whence our ancestor, Teucrus, had come. This was the land of the great goddess Cybele. Moreover, it was a short voyage, but three days in all. So he spake, and sacrificed to Neptune, Apollo, the storm, and the west wind.*

templa dei saxo venerabar structa vetusto:
'da propriam, Thymbraee, domum; da moenia
fessis 85
et genus et mansuram urbem; serva altera Troiae
Pergama, reliquias Danaum atque immitis Achilli.
quem sequimur? quove ire iubes? ubi ponere sedes?
da, pater, augurium atque animis inlabere nostris.'
vix ea fatus eram: tremere omnia visa repente, 90
liminaque laurusque dei, totusque moveri
mons circum et mugire adytis cortina reclusis.
submissi petimus terram, et vox fertur ad aures:
'Dardanidae duri, quae vos a stirpe parentum
prima tulit tellus, eadem vos ubere laeto 95
accipiet reduces. antiquam exquirite matrem.
hic domus Aeneae cunctis dominabitur oris,
et nati natorum et qui nascentur ab illis.'
haec Phoebus; mixtoque ingens exorta tumultu

laetitia, et cuncti quae sint ea moenia quaerunt,
quo Phoebus vocet errantes iubeatque reverti: 101
tum genitor, veterum volvens monimenta virorum,
'audite, o proceres,' ait, 'et spes discite vestras.
Creta Iovis magni medio iacet insula ponto,
mons Idaeus ubi et gentis cunabula nostrae. 105
centum urbes habitant magnas, uberrima regna;
maximus unde pater, si rite audita recordor,
Teucrus Rhoeteas primum est advectus in oras
optavitque locum regno. nondum Ilium et arces
Pergameae steterant; habitabant vallibus imis. 110
hinc mater cultrix Cybeli Corybantiaque aera
Idaeumque nemus; hinc fida silentia sacris,
et iuncti currum dominae subiere leones.
ergo agite, et divom ducunt qua iussa, sequamur;
placemus ventos et Gnosia regna petamus. 115
nec longo distant cursu: modo Iuppiter adsit,
tertia lux classem Cretaeis sistet in oris.'
sic fatus meritos aris mactavit honores,
taurum Neptuno, taurum tibi, pulcer Apollo,
nigram Hiemi pecudem, Zephyris felicibus albam.

121-131. *A rumour flies abroad that Idomeneus had been driven from Crete, and that therefore a vacant spot, untroubled by foes, was ready for us to occupy. We left Delos, and passed through the scattered Cyclades, amidst the encouraging shouts of our men, and before a fair wind. At length we reached the island.*

fama volat pulsum regnis cessisse paternis 121
Idomenea ducem, desertaque litora Cretae,
hoste vacare domos, sedesque adstare relictas.
linquimus Ortygiae portus pelagoque volamus, 124
bacchatamque iugis Naxon viridemque Donusam,

Olearon, niveamque Paron, sparsasque per aequor
Cycladas, et crebris legimus freta concita terris.



A Priest of Cybele; at the back, Cybele in her Chariot (from bas-reliefs).

nauticus exoritur vario certamine clamor:
hortantur socii Cretam proavosque petamus.

prosequitur surgens a puppi ventus euntes, 130
et tandem antiquis Curetum adlabimur oris.



THE ORACLE OF APOLLO AT DELOS (from drawings by Émile Burnouf in Lebègue's 'Recherches sur Delos').

132–146. *At once I begin to build a city and call it Pergamus, but when all were busy on the new settlement there came a pestilence that caused much death and sickness, while the crops were burnt up and failed. My father advised us to return to Delos, and enquire from the oracle what was to be done.*

ergo avidus muros optatae molior urbis

Pergameamque voco, et laetam cognomine gentem
hortor amare focos arcemque attollere tectis.
iamque fere sicco subductae litore puppes; 135
conubiis arvisque novis operata iuventus;
iura domosque dabam; subito cum tabida membris
corrupto caeli tractu miserandaque venit
arboribusque satisque lues et letifer annus.
linquebant dulces animas aut aegra trahebant 140
corpora; tum steriles exurere Sirius agros;
arebant herbae et victum seges aegra negabat.
rursus ad oraclum Ortygiae Phoebumque remenso
hortatur pater ire mari veniamque precari,
quam fessis finem rebus ferat, unde laborum 145
temptare auxilium iubeat, quo vertere cursus.

147–191. *It was night and all things slept. The gods whose images I had brought with me seemed to stand before me in the moonlight, and to address me thus: 'We tell thee here Apollo's oracle, sent by him. We follow thee, and will magnify thy descendants, and give empire to thy town. Build thou thy walls, but change their site. It was not here that Apollo bade thee settle. Thy home is to be Hesperia, an ancient, wealthy land, now called Italia. whence came Dardanus and Iasius, our race's founder. Bid thy sire make for Ausonia; Crete Jove denies thee.' In holy awe, for this was no dream, but the very presence of the gods, I sprang from my bed, and prayed and offered sacrifice. Then I told all to Anchises, and he saw that he had erred by reason of our double lineage. Cassandra, he said, had prophesied in like strain, but none would believe her. He bade us choose the better part, and obediently we left this settlement too, and again trusted ourselves to the deep.*

nox erat et terris animalia somnus habebat:
effigies sacrae divom Phrygiique Penates,
quos mecum a Troia mediisque ex ignibus urbis
extuleram. visi ante oculos adstare iacentis 150

in somnis, multo manifesti lumine, qua se
plena per insertas fundebat luna fenestras;
tum sic affari et curas his demere dictis:
'quod tibi delato Ortygiam dicturus Apollo est,
hic canit, et tua nos en ultro ad limina mittit. 155
nos te Dardania incensa tuaque arma secuti,
nos tumidum sub te permensi classibus aequor,
idem venturos tollemus in astra nepotes
imperiumque urbi dabimus. tu moenia magnis
magna para, longumque fugae ne linque laborem:
mutandae sedes; non haec tibi litora suasit 161
Delius aut Cretae iussit considere Apollo.
est locus, Hesperiam Grai cognomine dicunt,
terra antiqua, potens armis atque ubere glebae;
Oenotri coluere viri; nunc fama minores 165
Italiam dixisse ducis de nomine gentem:
hae nobis propriae sedes, hinc Dardanus ortus,
Iasiusque pater, genus a quo principe nostrum.
surge, age, et haec laetus longaevo dicta parenti
haud dubitanda refer; Corythum terrasque requirat
Ausonias. Dictaea negat tibi Iuppiter arva.' 171
talibus attonitus visis et voce deorum—
nec sopor illud erat, sed coram agnoscere vultus
velatasque comas praesentiaque ora videbar,
tum gelidus toto manabat corpore sudor— 175
corripio e stratis corpus tendoque supinas
ad caelum cum voce manus, et munera libo
intemerata focis. perfecto laetus honore
Anchisen facio certum remque ordine pando.
agnovit prolem ambiguam geminosque parentes 180

seque novo veterum deceptum errore locorum.
tum memorat: 'nate, Iliacis exercite fatis,
sola mihi tales casus Cassandra canebat.
nunc repeto haec generi portendere debita nostro,
et saepe Hesperiam, saepe Itala regna vocare. 185
sed quis ad Hesperiae venturos litora Teucros
crederet? aut quem tum vates Cassandra moveret?
cedamus Phoebo, et moniti meliora sequamur.'
sic ait, et cuncti dicto paremus ovantes.
hanc quoque deserimus sedem, paucisque relictis 190
vela damus vastumque cava trabe currimus aequor.

192–208. *We were soon out of sight of land, and then a violent tempest broke upon us, and we were scattered this way and that. Clouds wrapped the sky in darkness, and we wandered without knowing when it was day and when it was night. For three days and nights we were driven, on the fourth we saw mountains and smoke in the distance. Our sailors rowed with fresh vigour.*

postquam altum tenuere rates nec iam amplius ullae
apparent terrae, caelum undique et undique pontus,
tum mihi caeruleus supra caput adstitit imber
noctem hiememque ferens, et inhorruit unda tenebris. 195
continuo venti volvunt mare magnaque surgunt
aequora; dispersi iactamur gurgite vasto;
involvere diem nimbi, et nox umida caelum
abstulit; ingeminant abruptis nubibus ignes.
excutimur cursu et caecis erramus in undis. 200
ipse diem noctemque negat discernere caelo
nec meminisse viae media Palinurus in unda.
tres adeo incertos caeca caligine soles

erramus pelago, totidem sine sidere noctes.
quarto terra die primum se attollere tandem 205
visa, aperire procul montes ac volvere fumum.
vela cadunt, remis insurgimus, haud mora, nautae
adnixi torquent spumas et caerula verrunt.

209-277. *We find the land is the group of the Strophades, where dwell the monstrous brood of the Harpies, half-bird, half-woman. We entered the harbour and saw unguarded flocks, some of which we slew, and began to prepare a meal. But suddenly from the mountains down swooped the Harpies and befouled everything. We chose a hidden nook and tried to begin our meal again, but again the monsters polluted all the food. I bade my comrades arm, and we attacked the foul brood with the sword, but in vain; we could not wound them, and they soared beyond our reach. One of them, Celaeno, perched on a rock and reviled us for the slaughter of the oxen, and prophesied that when we reached Italy, ere we could found a city, hunger would drive us to eat our tables. Then she disappeared in a wood. My company was terror-stricken, and Anchises prayed the gods to avert such disaster, and to save us, and then bade us set sail. We sped past Zacynthus, Ithaca, and other islands, and soon Mount Leucates and Apollo's shrine met our eyes. Here we anchored.*

servatum ex undis Strophadum me litora primum
excipiunt. Strophades Graio stant nomine dictae,
insulae Ionio in magno, quas dira Celaeno 211
Harpyiaeque colunt aliae, Phineia postquam
clausa domus mensasque metu liquere priores.
tristius haud illis monstrum, nec saevior ulla
pestis et ira deum Stygiis sese extulit undis. 215
virginei volucrum vultus, foedissima ventris
proluvies, uncaeque manus et pallida semper
ora fame.
huc ubi delati portus intravimus. ecce
laeta boum passim campis armenta videmus 220
caprigenumque pecus nullo custode per herbas.

irruimus ferro, et divos ipsumque vocamus
in partem praedamque Iovem: tum litore curvo
exstruimusque toros dapibusque epulamur opimis.



A Harpy (from an ancient mausoleum: now in the British Museum).

at subitae horrifico lapsu de montibus adsunt 225
Harpyiae et magnis quatiunt clangoribus alas,
diripiuntque dapes contactuque omnia foedant

immundo ; tum vox taetrum dira inter odorem.
rursum in secessu longo sub rupe cavata
arboribus clausa circum atque horrentibus umbris
instruimus mensas arisque reponimus ignem : 231
rursum ex diverso caeli caecisque latebris
turba sonans praedam pedibus circumvolat uncis,
polluit ore dapes. sociis tunc arma capessant
edico, et dira bellum cum gente gerendum. 235
haud secus ac iussi faciunt, tectosque per herbam
disponunt enses et scuta latentia condunt.
ergo ubi delapsae sonitum per curva dedere
litora, dat signum specula Misenus ab alta
aere cavo. invadunt socii et nova proelia temptant,
obscenas pelagi ferro foedare volucres. 241
sed neque vim plumis ullam nec vulnera tergo
accipiunt, celerique fuga sub sidera lapsae
semesam praedam et vestigia foeda relinquunt.
una in praecelsa consedit rupe Celaeno, 245
infelix vates, rumpitque hanc pectore vocem :
'bellum etiam pro caede boum stratisque iuvencis,
Laomedontiadae, bellumne inferre paratis,
et patrio Harpyias insontes pellere regno ?
accipite ergo animis atque haec mea figite dicta.
quae Phoebo Pater omnipotens, mihi Phoebus
Apollo 251
praedixit, vobis Furiarum ego maxima pando.
Italiam cursu petitis, ventisque vocatis
ibitis Italiam portusque intrare licebit :
sed non ante datam cingetis moenibus urbem 255
quam vos dira fames nostraeque iniuria caedis

ambesas subigat malis absumere mensas.'
dixit, et in silvam pennis ablata refugit.
at sociis subita gelidus formidine sanguis
deriguit: cecidere animi; nec iam amplius armis
sed votis precibusque iubent exposcere pacem, 261
sive deae seu sint dirae obscenaeque volucres.
et pater Anchises passis de litore palmis
numina magna vocat meritosque indicit honores:
'di prohibete minas; di talem avertite casum 265
et placidi servate pios.' tum litore funem
deripere excussosque iubet laxare rudentes.
tendunt vela noti; ferimur spumantibus undis,
qua cursum ventusque gubernatorque vocabat.
iam medio apparet fluctu nemorosa Zacynthos 270
Dulichiumque Sameque et Neritos ardua saxis.
effugimus scopulos Ithacae, Laertia regna,
et terram altricem saevi exsecramur Ulixi.
mox et Leucatae nimbosa cacumina montis
et formidatus nautis aperitur Apollo. 275
hunc petimus fessi et parvae succedimus urbi;
ancora de prora iacitur, stant litore puppes.

278–293. *Having at last reached land we purify ourselves, offer sacrifice, and hold games on the shore, rejoicing greatly at having thus passed through the middle of Greek islands. Meanwhile winter comes. I dedicate Abas' shield with an inscription in the temple, and bid my men put to sea again. We pass Corcyra and the coast of Epirus, and reach Buthrotum.*

ergo insperata tandem tellure potiti
lustramurque Iovi votisque incendimus aras
Actiaque Iliacis celebramus litora ludis. 280
exercent patrias oleo labente palaestras

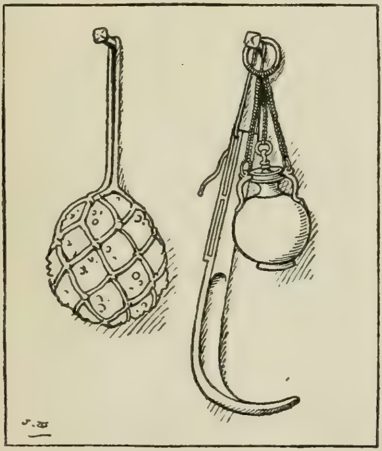
nudati socii ; iuvat evasisse tot urbes
Argolicas, mediosque fugam tenuisse per hostes.
interea magnum sol circumvolvitur annum,
et glacialis hiemps Aquilonibus asperat undas: 285
aere cavo clipeum, magni gestamen Abantis,
postibus adversis figo et rem carmine signo:
Aeneas haec de Danais victoribus arma.
linquere tum portus iubeo et considere transtris.



Wrestlers and Trainer (from a vase-painting).

certatim socii feriunt mare et aequora verrunt. 290
protinus aerias Phaeacum abscondimus arces
litoraque Epiri legimus portuque subimus
Chaonio et celsam Buthroti accedimus urbem.

294–355. *Here an incredible rumour reaches our ears that Helenus, son of Priam, reigns in a Greek town, with Pyrrhus' wife, Andromache, and kingdom for his own. Being anxious to test the truth of this tale I leave the shore, and find Andromache offering sacrifice at Hector's tomb. When she saw me and Trojan arms around me she fainted. When she came to herself, she doubted whether we were real or phantoms. I assured her I was indeed alive, and asked her how she came to be Pyrrhus' wife. Humbly she replied that Pyrrhus had dragged her into slavery, and that she had born him a child, but that he had been slain by Orestes, having previously given her to Helenus, who also was his slave. Helenus had then obtained part of the kingdom. Then she asked me how I had reached her shores, and would have inquired of other matters, when Helenus came from the town with a great company, and rejoicing led me to his city, in which I recognized a copy of Troy.*



OIL-FLASK, STRIGIL, AND SPONGE OF AN ATHLETE.

hic incredibilis rerum fama occupat aures,
Priamiden Helenum Graias regnare per urbes, 295
coniugio Aeacidae Pyrrhi sceptrisque potitum,

et patrio Andromachen iterum cessisse marito.
obstupui, miroque incensum pectus amore
compellare virum et casus cognoscere tantos.
progredior portu, classes et litora linquens, 300
sollemnes cum forte dapes et tristia dona
ante urbem in luco falsi Simoentis ad undam
libabat cineri Andromache Manesque vocabat
Hectoreum ad tumulum, viridi quem caespite inanem
et geminas, causam lacrimis, sacraverat aras. 305
ut me conspexit venientem et Troia circum
arma amens vidit, magnis exterrita monstris
deriguit visu in medio; calor ossa reliquit;
labitur, et longo vix tandem tempore fatur:
'verane te facies, verus mihi nuntius affers, 310
nate dea? vivisne? aut, si lux alma recessit
Hector ubi est?' dixit, lacrimasque effudit, et omnem
implevit clamore locum. vix pauca furenti
subicio et raris turbatus vocibus hisco:
'vivo equidem, vitamque extrema per omnia duco;
ne dubita, nam vera vides. 316
heu quis te casus deiectam coniuge tanto
excipit, aut quae digna satis fortuna revisit?
Hectoris Andromache Pyrrhin' conubia servas?'
deiecit vultum et demissa voce locuta est: 320
'o felix una ante alias Priameia virgo,
hostilem ad tumulum Troiae sub moenibus altis
iussa mori, quae sortitus non pertulit ullos
nec victoris eri tetigit captiva cubile!
nos patria incensa diversa per aequora vectae 325
stirpis Achilleae fastus iuvenemque superbum,

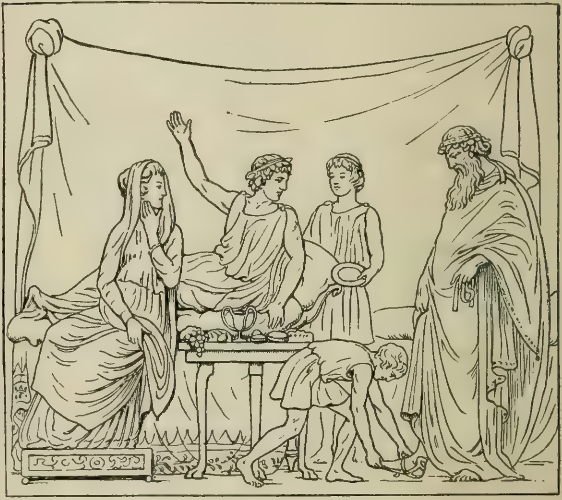
servitio enixae, tulimus; qui deinde secutus
Ledaeam Hermionen Lacedaemoniosque hymenaeos
me famulo famulamque Heleno transmisit habendam.
ast illum ereptae magno flammatus amore 330
coniugis et scelerum Furiis agitatus Orestes
excipit incautum patriasque obtruncat ad aras.



Mourners at a Grave (from vase-paintings)

morte Neoptolemi regnorum reddita cessit
pars Heleno, qui Chaonios cognomine campos
Chaoniamque omnem Troiano a Chaone dixit, 335

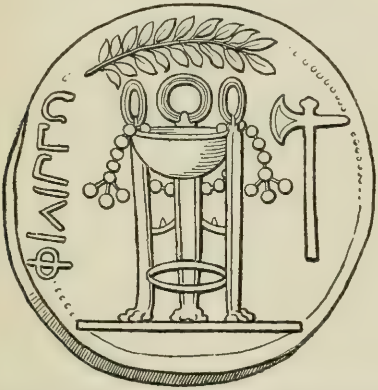
Pergamaque Iliacamque iugis hanc addidit arcem.
sed tibi qui cursum venti, quae fata dedere?
aut quisnam ignarum nostris deus appulit oris?
quid puer Ascanius? superatne et vescitur aura?
quem tibi iam Troia— 340
ecqua tamen puero est amissae cura parentis?
ecquid in antiquam virtutem animosque viriles



Greeks at Table: welcoming a Guest (from bas-reliefs in the British Museum).

et pater Aeneas et avunculus excitat Hector?'
talia fundebat lacrimans longosque ciebat
incassum fletus, cum sese a moenibus heros 345
Priamides multis Helenus comitantibus affert

agnoscitque suos laetusque ad limina ducit,
et multum lacrimas verba inter singula fundit.
procedo, et parvam Troiam simulataque magnis
Pergama, et arentem Xanthi cognomine rivum 350
agnosco, Scaeaeque amplector limina portae.
nec non et Teucri socia simul urbe fruuntur.
illos porticibus rex accipiebat in amplis:



The Laurel Spray and Tripod with Sacred Fillets
(from a silver coin).

aulai medio libabant pocula Bacchi
impositis auro dapibus paterasque tenebant. 355

356–373. *Several days pass, and the breezes summon us to the deep. I ask Helenus to advise me about my voyage, telling him that all the gods bade me make for Italy, except the Harpy Celaeno. How was I to avoid her threats? Helenus sacrificed, and led me to Phoebus' shrine, and then began to prophesy.*

iamque dies alterque dies processit, et aurae
vela vocant tumidoque inflatur carbasus Austro:

his vatem aggredior dictis ac talia quaeso:
'Troiugena, interpres divom, qui numina Phoebi,
qui tripodas Clarii et laurus, qui sidera sentis, 360
et volucrum linguas et praepetis omina pennae,
fare, age,—namque omnis cursum mihi prospera dixit
religio, et cuncti suaserunt numine divi
Italiam petere et terras temptare repostas;
sola novum dictuque nefas Harpyia Celaeno 365
prodigium canit et tristes denuntiat iras
obscenamque famem—quae prima pericula vito?
quidve sequens tantos possim superare labores?'
hic Helenus caesis primum de more iuvencis
exorat pacem divom vittasque resolvit 370
sacrati capitis, meque ad tua limina, Phoebe,
ipse manu multo suspensum numine ducit,
atque haec deinde canit divino ex ore sacerdos:

374–409. *Helenus begins his prophecy. 'Goddess-born, thou art clearly led by the hand of heaven, therefore I will tell thee all that Fate permits, that thy voyage may be the safer. First thou must know that Italy is not nigh at hand, as thou dost think, but far away. First thou must pass Sicily and the island of Circe. Then when thou comest to a river, on whose bank lies a sow with thirty young ones, all white like their mother, there shall thy city stand, and fear not the eating of the tables, for fate will find a way. But avoid the side of Italy which looks towards our sea, there live many Greeks. When thou hast at last landed, pay thy vows in purple garb, and veil thy head against all ill-omened sights, and let this be a perpetual rule among thy posterity.'*

'nate dea—nam te maioribus ire per altum
auspiciis manifesta fides, sic fata deum rex 375
sortitur volvitque vices, is vertitur ordo—
pauca tibi e multis, quo tutior hospita lustres

aequora et Ausonio possis considere portu,
expediam dictis; prohibent nam cetera Parcae
scire Helenum, farique vetat Saturnia Iuno. 380
principio Italiam, quam tu iam rere propinquam
vicinosque, ignare, paras invadere portus,
longa procul longis via dividit invia terris.



TAKING THE AUSPICES BY THE OBSERVATION OF BIRDS (the augur from a bas-relief in the Museum, Florence: the cage and sacred chickens from a Roman bas-relief).

ante et Trinacria lentandus remus in unda
et salis Ausonii lustrandum navibus aequor 385
infernique lacus Aeaeaeque insula Circae,
quam tuta possis urbem componere terra.

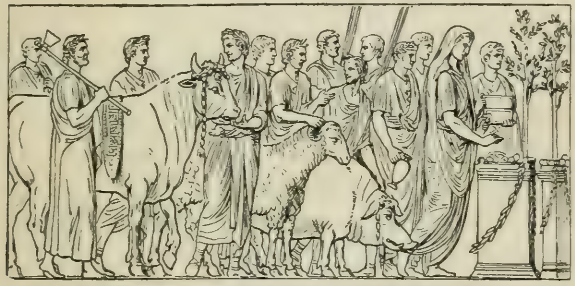
signa tibi dicam, tu condita mente teneto;
cum tibi sollicito secreti ad fluminis undam
litoreis ingens inventa sub ilicibus sus 390
triginta capitum fetus enixa iacebit,
alba, solo recubans, albi circum ubera nati,
is locus urbis erit, requies ea certa laborum.
nec tu mensarum morsus horresce futuros:
fata viam invenient aderitque vocatus Apollo. 395



THE PARCAE (from a bas-relief).

has autem terras Italique hanc litoris oram,
proxima quae nostri perfunditur aequoris aestu,
effuge: cuncta malis habitantur moenia Grais.
hic et Narycii posuerunt moenia Locri,
et Sallentinos obsedit milite campos 400
Lyctius Idomeneus: hic illa ducis Meliboei
parva Philoctetae subnixa Petelia muro.

quin ubi transmissae steterint trans aequora classes,
et positis aris iam vota in litore solves,
purpureo velare comas adopertus amictu; 405
ne qua inter sanctos ignes in honore deorum
hostilis facies occurrat et omina turbet.
hunc socii morem sacrorum, hunc ipse teneto,
hac casti maneant in religione nepotes.



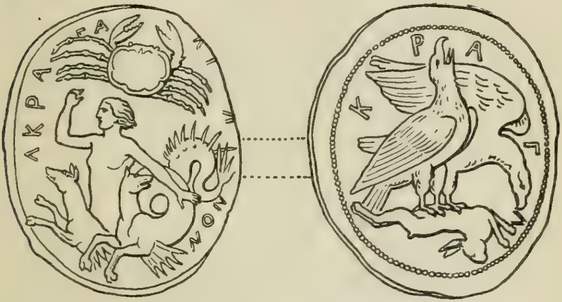
Roman Sacrificing, with the head covered (from a bas-relief).

410–462. '*When thou dost near the Sicilian coast and the straits of Pelorus, keep to the left and shun the right. In days gone by Italy and Sicily were united, but they were parted by a mighty convulsion, and now the sea flows between, and the right side of the strait Scylla holds, the left Charybdis. The latter swallows men in a whirlpool, the former is a dread monster lurking in a cave. Better sail round the south of Sicily than see her. Moreover, if my foresight is of any value, one thing I impress upon thee: pray to Juno, sacrifice to Juno, and prevail upon her. So at last thou shalt reach Italy. When thou hast landed at Cumae, consult the Sibyl. She writes her prophecies on leaves, and suffers them to lie in her cave to be driven about by the wind, and many who wish to consult her go away in wrath without an answer. Do thou, however, constrain her to chant thee her prophecy, and she will tell thee of thy wars and fortunes to come. No more may I tell thee: go thy way and let thy deeds exalt the fame of Troy.*'

ast ubi digressum Siculae te admoverit orae 410

ventus, et angusti rarescent claustra Pelori,
laeva tibi tellus et longo laeva petantur
aequora circuitu; dextrum fuge litus et undas.
haec loca vi quondam et vasta convulsa ruina—
tantum aevi longinqua valet mutare vetustas— 415
dissiluisse ferunt, cum protinus utraque tellus
una foret; venit medio vi pontus et undis
Hesperium Siculo latus abscidit, arvaque et urbes
litore diductas angusto interluit aestu.
dextrum Scylla latus, laevum implacata Charybdis
obsidet, atque imo barathri ter gurgite vastos 421
sorbet in abruptum fluctus rursusque sub auras
erigit alternos et sidera verberat unda.
at Scyllam caecis cohibet spelunca latebris
ora exsertantem et naves in saxa trahentem. 425
prima hominis facies et pulcro pectore virgo
pube tenus, postrema immani corpore pistrix
delphinum caudas utero commissa luporum.
praestat Trinacrii metas lustrare Pachini
cessantem longos et circumflectere cursus, 430
quam semel informem vasto vidisse sub antro
Scyllam et caeruleis canibus resonantia saxa.
praeterea si qua est Heleno prudentia vati,
si qua fides, animum si veris implet Apollo,
unum illud tibi, nate dea, proque omnibus unum
praedicam et repetens iterumque iterumque monebo:
Iunonis magnae primum prece numen adora,
Iunoni cane vota libens dominamque potentem
supplicibus supera donis; sic denique victor
Trinacria fines Italos mittere relicta. 440

huc ubi delatus Cumaeam accesseris urbem
divinosque lacus et Averna sonantia silvis,
insanam vatem aspicies, quae rupe sub ima
fata canit foliisque notas et nomina mandat.
quaecumque in foliis descripsit carmina virgo, 445
digerit in numerum atque antro seclusa relinquit.
illa manent immota locis neque ab ordine cedunt.
verum eadem, verso tenuis cum cardine ventus
impulit et teneras turbavit ianua frondes,



Scylla (from a silver coin).

nunquam deinde cavo volitantia prendere saxo 450
nec revocare situs aut iungere carmina curat:
inconsulti abeunt sedemque odere Sibyllae.
hic tibi ne qua morae fuerint dispendia tanti,
quamvis increpitent socii et vi cursus in altum
vela vocet possisque sinus implere secundos, 455
quin adeas vatem precibusque oracula poscas
ipsa canat, vocemque volens atque ora resolvat.
illa tibi Italiae populos venturaque bella,

et quo quemque modo fugiasque ferasque laborem,
expediet, cursusque dabit venerata secundos. 460
haec sunt, quae nostra liceat te voce moneri.
vade age, et ingentem factis fer ad aethera Troiam.'

463–471. *So Helenus spoke, and then ordered gifts of gold and ivory to be taken to the ships, which he loaded with caldrons, plate, arms, and horses. Pilots and rowers he also supplied.*

quae postquam vates sic ore effatus amico est,
dona dehinc auro gravia sectoque elephanto
imperat ad naves ferri, stipatque carinis 465
ingens argentum Dodonaeosque lebetas,
loricam consertam hamis auroque trilicem,
et conum insignis galeae cristasque comantes,
arma Neoptolemi. sunt et sua dona parenti.
addit equos additque duces, 470
remigium supplet, socios simul instruit armis.

472–505. *Anchises bids us prepare the fleet. Him Helenus thus addresses: 'Yonder is the land ye seek, but beware lest ye choose the wrong coast. Go your way.' Andromache, too, sadly brought presents to Ascanius, and bade him take them as memorials of her, and the love she felt to one who so resembled Astyanax. Then I spake with tears, 'Live in happiness, ye who have won rest and a settled home, who must not plough the deep, or pursue retreating Italy. If ever I see a town of my own, it shall be united with you by the closest ties.'*

interea classem velis aptare iubebat
Anchises, fieret vento mora ne qua ferenti.
quem Phoebi interpres multo compellat honore:
'coniugio, Anchisa, Veneris dignate superbo, 475
cura deum, bis Pergameis erepte ruinis,
ecce tibi Ausoniae tellus; hanc arripe velis.
et tamen hanc pelago praeterlabare necesse est:
Ausoniae pars illa procul, quam pandit Apollo

vade,' ait, 'o felix nati pietate. quid ultra 480
provehor et fando surgentes demoror Austros?'
nec minus Andromache digressu maesta supremo
fert picturatas auri subtegmine vestes
et Phrygiam Ascanio chlamydem, nec cedit honori,
textilibusque onerat donis ac talia fatur: 485
'accipe et haec, manuum tibi quae monimenta mearum
sint, puer, et longum Andromachae testentur amorem
coniugis Hectoreae. cape dona extrema tuorum,
o mihi sola mei super Astyanactis imago.
sic oculos, sic ille manus, sic ora ferebat, 490
et nunc aequali tecum pubesceret aevo.'
hos ego digrediens lacrimis affabar obortis:
'vivite felices, quibus est fortuna peracta
iam sua! nos alia ex aliis in fata vocamur:
vobis parta quies, nullum maris aequor arandum,
arva neque Ausoniae semper cedentia retro 496
quaerenda. effigiem Xanthi Troiamque videtis,
quam vestrae fecere manus melioribus, opto,
auspiciis, et quae fuerit minus obvia Grais.
si quando Tybrim vicinaque Tybridis arva 500
intraro, gentique meae data moenia cernam,
cognatas urbes olim populosque propinquos
Epiro, Hesperia, quibus idem Dardanus auctor
atque idem casus, unam faciemus utramque
Troiam animis; maneat nostros ea cura nepotes.'

506–524. *We sail on past the Ceraunian rocks until darkness comes on. Then we land and sleep, but before midnight Palinurus*

rises to try the winds and observe the stars. When he sees all is favourable, he gives the signal for departure and we sail away, and at the first blush of dawn sight Italy.

provehimur pelago vicina Ceraunia iuxta, 506
unde iter Italiam cursusque brevissimus undis.
sol ruit interea et montes umbrantur opaci.
sternimur optatae gremio telluris ad undam
sortiti remos. passimque in litore sicco 510



Aurora (from a vase-painting).

corpora curamus; fessos sopor irrigat artus.
necdum orbem medium nox horis acta subibat:
haud segnis strato surgit Palinurus et omnes
explorat ventos atque auribus aera captat;
sidera cuncta notat tacito labentia caelo, 515
Arcturum pluviasque Hyadas geminosque Triones,

armatumque auro circumspicit Oriona.
postquam cuncta videt caelo constare sereno,
dat clarum e puppi signum ; nos castra movemus
temptamusque viam et velorum pandimus alas. 520
iamque rubescebat stellis Aurora fugatis,
cum procul obscuros colles humilemque videmus
Italiam. Italiam primus conclamat Achates,
Italiam laeto socii clamore salutant.

525-547. *Anchises offers libation and prays 'Ye gods of sea and land and storm, grant us a favourable voyage.' The wind freshens, and a harbour comes in view, and a temple of Minerva. We furl our sails, and turn to the shore. The harbour was bow-shaped, guarded by two crags, and the temple stood on high ground at the back of it. First I saw four white steeds grazing, and Anchises explained that they portended war, but subsequent peace. Then we prayed to Pallas, who had been first to receive us, with veiled heads, and in accordance with Helenus' advice, sacrificed to Juno.*

tum pater Anchises magnum cratera corona 525
induit, implevitque mero, divosque vocavit
stans celsa in puppi :
'di maris et terrae tempestatumque potentes,
ferte viam vento facilem et spirate secundi.'
crebrescunt optatae aurae, portusque patescit 530
iam propior, templumque apparet in arce Minervae.
vela legunt socii et proras ad litora torquent.
portus ab Euroo fluctu curvatus in arcum.
obiectae salsa spumant aspergine cautes,
ipse latet : gemino demittunt bracchia muro 535
turriti scopuli refugitque ab litore templum.
quattuor hic, primum omen, equos in gramine vidi
tondentes campum late, candore nivali.
et pater Anchises 'bellum, o terra hospita, portas :

bello armantur equi, bellum haec armenta minantur.
sed tamen idem olim curru succedere sueti 541
quadrupedes, et frena iugo concordia ferre:
spes et pacis' ait. tum numina sancta precamur
Palladis armisonae, quae prima accepit ovantes,
et capita ante aras Phrygio velamur amictu; 545



'Pallas Armisona' (from a gem).

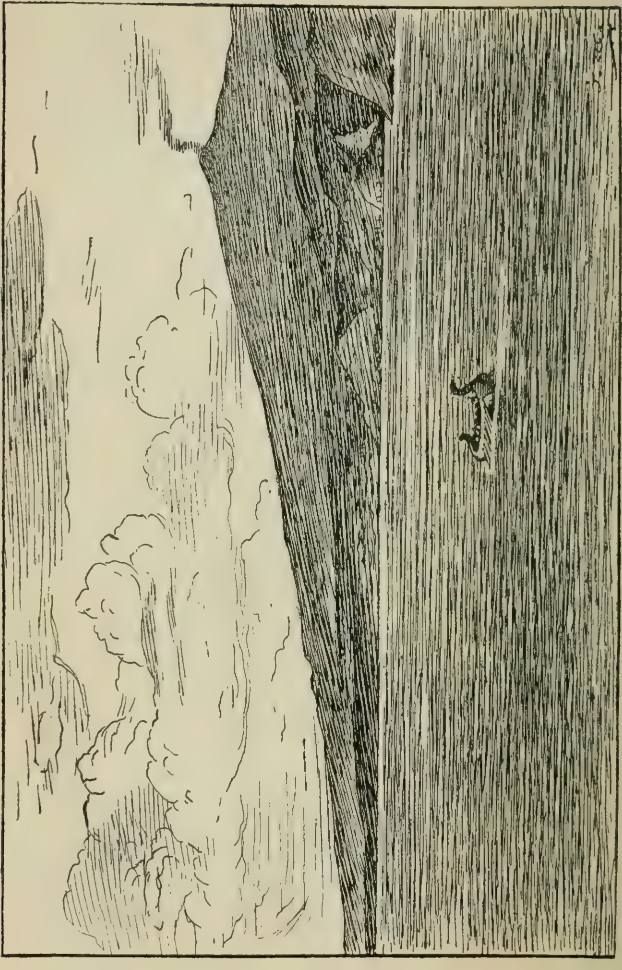
praeceptisque Heleni, dederat quae maxima, rite
Iunoni Argivae iussos adolemus honores.

548 569. *We finish our sacrifices, and at once leave a Greek shore. We pass the bay of Tarentum, Lacinium, Caulon, and Scylaceum, and see Aetna in the distance, while the sea groans, and the water seethes. Anchises warns us that Charybdis is near, and we turn to the left, as Helenus had bidden us. The ship is now uplifted to heaven, now sinks to the shades. Thrice the caves roared, thrice*

we saw the foam dashed up to the stars. Wind and sun failed us at once, and we glided up to the shores of the Cyclopes.

haud mora, continuo perfectis ordine votis
cornua velatarum obvertimus antemnarum 549
Graiugenumque domos suspectaque linquimus arva.
hinc sinus Herculei, si vera est fama, Tarenti
cernitur; attollit se diva Lacinia contra
Caulonisque arces et navifragum Scylaceum.
tum procul e fluctu Trinacria cernitur Aetna
et gemitum ingentem pelagi pulsataque saxa 555
audimus longe fractasque ad litora voces,
exsultantque vada atque aestu miscentur harenae.
et pater Anchises 'nimirum haec illa Charybdis:
hos Helenus scopulos, haec saxa horrenda canebat:
eripite, o socii, pariterque insurgite remis.' 560
haud minus ac iussi faciunt, primusque rudentem
contorsit laevas proram Palinurus ad undas:
laevam cuncta cohors remis ventisque petivit.
tollimur in caelum curvato gurgite, et idem
subducta ad Manes imos desedimus unda. 565
ter scopuli clamorem inter cava saxa dedere
ter spumam elisam et rorantia vidimus astra.
interea fessos ventus cum sole reliquit,
ignarique viae Cyclopum adlabimur oris. 569

570-587. *There is a spacious harbour sheltered from the wind, but hard by thundering Aetna, whence come showers of hot ashes, and balls of fire, while now and then severed crags and molten rocks are belched forth. Men say that beneath this mass lies Enceladus' half-burned body, the writhings of which make all Sicily to shake, and wreathe the air in smoke. That night in the woods we endured terrible sights and sounds, but could not explain them, for there were no stars, and night kept the moon hidden in storm-clouds.*



Mount Etna (from a photograph).

portus ab accessu ventorum immotus et ingens
ipse; sed horrificis iuxta tonat Aetna ruinis,
interdumque atram prorumpit ad aethera nubem
turbine fumantem piceo et candente favilla
attollitque globos flammarum et sidera lambit:
interdum scopulos avulsaque viscera montis 575
erigit eructans liquefactaque saxa sub auras
cum gemitu glomerat fundoque exaestuat imo.
fama est Enceladi semustum fulmine corpus
urgeri mole hac, ingentemque insuper Aetnam
impositam ruptis flammam exspirare caminis, 580
et fessum quotiens mutet latus, intremere omnem
murmure Trinacriam et caelum subtexere fumo.
noctem illam tecti silvis immania monstra
perferimus, nec quae sonitum det causa videmus.
nam neque erant astrorum ignes nec lucidus aethra
siderea polus, obscuro sed nubila caelo, 586
et lunam in nimbo nox intempesta tenebat.

588-612. *When day dawned there came forth from the woods an unknown miserable form which stretched forth suppliant hands. Foul it was, and with garments fastened with thorns; but we recognized a Greek, and he seeing our Trojan garb and arms, after a moment's hesitation, rushed to the shore, imploring us to save him, or to take his life, so that he might fall by the hands of men. We urged him to tell us who he was and what his fortune, and Anchises gave him his right hand, and encouraged him with this pledge of help.*

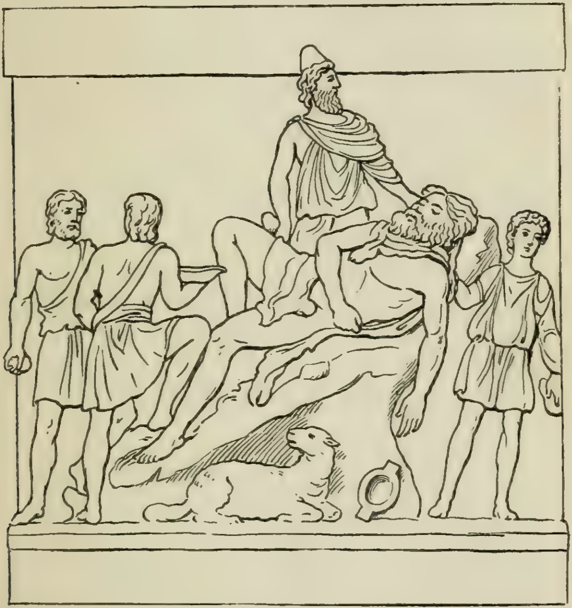
postera iamque dies primo surgebat Eoo,
umentemque Aurora polo dimoverat umbram;
cum subito e silvis macie confecta suprema 590
ignoti nova forma viri miserandaque cultu
procedit supplexque manus ad litora tendit.
respicimus: dira inluvies immissaque barba,

consertum tegumen spinis: at cetera Graius,
et quondam patriis ad Troiam missus in armis. 595
isque ubi Dardanios habitus et Troia vidit
arma procul, paulum aspectu conterritus haesit
continuitque gradum: mox sese ad litora praeceps
cum fletu precibusque tulit: 'per sidera testor,
per superos atque hoc caeli spirabile numen, 600
tollite me Teucri; quascumque abducite terras:
hoc sat erit. scio me Danais e classibus unum,
et bello Iliacos fateor petiisse Penates.
pro quo, si sceleris tanta est iniuria nostri, 604
spargite me in fluctus vastoque immergite ponto:
si pereo, hominum manibus periisse iuvabit.'
dixerat, et genua amplexus genibusque volutans
haerebat. qui sit fari, quo sanguine cretus,
hortamur, quae deinde agitet fortuna fateri. 609
ipse pater dextram Anchises haud multa moratus
dat iuveni, atque animum praesenti pignore firmat.
ille haec deposita tandem formidine fatur:

613-654. *Achaemenides begins his tale, 'I am of Ithaca, a companion of Ulysses, by name Achaemenides. My father was poor, so I started for Troy to make my fortune. I was left by my comrades in the Cyclops' cave, a cave full of traces of cannibal meals. The Cyclops, a monster, lived on my friends, two of whom I saw him kill and eat. Yet he went not unpunished, for Ulysses, when the monster was asleep overcome with wine, got us to blind his one eye with a sharp stake. But do ye fly, for there dwell by the shore a hundred other Cyclopes like Polyphemus. Three months I have lived in the lairs of beasts trembling at sight and sound of the Cyclopes, my food berries and roots. At last I beheld your fleet, and to you I surrender, glad to die if I can escape the cursed brood of Cyclopes.'*

'sum patria ex Ithaca, comes infelicis Ulixi,
nomine Achaemenides. Troiam genitore Adamasto

paupere — mansissetque utinam fortuna? — profectus. 615
hic me, dum trepidi crudelia limina linquunt,
immemores socii vasto Cyclopis in antro



POLYPHEMUS (from a bas-relief).

deseruere. domus sanie dapibusque cruentis,
intus opaca, ingens. ipse arduus altaque pulsat
sidera — di talem terris avertite pestem! — 620
nec visu facilis nec dictu affabilis ulli.

visceribus miserorum et sanguine vescitur atro.
vidi egomet duo de numero cum corpora nostro
prensa manu magna medio resupinus in antro
frangeret ad saxum, sanieque exspersa natarent 625
limina; vidi atro cum membra fluentia tabo
manderet, et tepidi tremerent sub dentibus artus.
haud impune quidem: nec talia passus Ulixes,
oblitusve sui est Ithacus discrimine tanto.
nam simul expletus dapibus vinoque sepultus 630
cervicem inflexam posuit iacuitque per antrum
immensus saniem eructans et frusta cruento
per somnum commixta mero, nos magna precati
numina sortitique vices una undique circum
fundimur, et telo lumen terebramus acuto 635
ingens, quod torva solum sub fronte latebat,
Argolici clipei aut Phoebeae lampadis instar,
et tandem laeti sociorum ulciscimur umbras.
sed fugite, o miseri, fugite atque ab litore funem
rumpite. 640
nam qualis quantusque cavo Polyphemus in antro
lanigeras claudit pecudes atque ubera pressat,
centum alii curva haec habitant ad litora vulgo
infandi Cyclopes, et altis montibus errant.
tertia iam lunae se cornua lumine complent, 645
cum vitam in silvis inter deserta ferarum
lustra domosque traho, vastosque ab rupe Cyclopas
prospicio, sonitumque pedum vocemque tremesco.
victum infelicem, baccas lapidosaque corna,
dant rami, et vulsis pascunt radicibus herbae. 650
omnia collustrans hanc primum ad litora classem

conspexi venientem. huic me, quaecumque fuisset
addixi; satis est gentem effugisse nefandam.
vos animam hanc potius quocumque absumite leto.'

655-691. *Scarce had he ended when we saw Polyphemus with his flock coming to the shore. A terrible monster he was, and a pine-staff guided his steps. On reaching the sea shore he began to bathe his eye, and to wash away the blood, and came far out to sea. We cut the hawser and began to row away, but he heard the noise, and, being unable to reach us, shouted till sea and land rang again. His brother Cyclopes heard him and lined the shore, in height like forest trees. We hastened on with favouring wind, and determined to avoid Scylla and Charybdis by sailing back. But the north wind drove us south past Megara and Thapsus; Achaemenides showed us those places which he had passed formerly with Ulysses.*

vix ea fatus erat, summo cum monte videmus
ipsum inter pecudes vasta se mole moventem 656
pastorem Polyphemum, et litora nota petentem,
monstrum horrendum, informe, ingens, cui lumen
ademptum.
trunca manu pinus regit et vestigia firmat;
lanigerae comitantur oves; ea sola voluptas 660
solamenque mali.
postquam altos tetigit fluctus et ad aequora venit,
luminis effossi fluidum lavit inde cruorem
dentibus infrendens gemitu, graditurque per aequor
iam medium, necdum fluctus latera ardua tinxit.
nos procul inde fugam trepidi celerare recepto 666
supplice sic merito, tacitique incidere funem,
verrimus et proni certantibus aequora remis.
sensit, et ad sonitum vocis vestigia torsit.
verum ubi nulla datur dextra affectare potestas, 670
nec potis Ionios fluctus aequare sequendo,

clamorem immensum tollit quo pontus et omnes
contremuere undae, penitusque exterrita tellus
Italiae, curvisque immugiit Aetna cavernis.
at genus e silvis Cyclopum et montibus altis 675
excitum ruit ad portus et litora complent.
cernimus adstantes nequiquam lumine torvo
Aetnaeos fratres, caelo capita alta ferentes,
concilium horrendum: quales cum vertice celso
aëriae quercus aut coniferae cyparissi 680
constiterunt, silva alta Iovis lucusve Dianae.
praecipites metus acer agit quocumque rudentes
excutere, et ventis intendere vela secundis.
contra iussa monent Heleni Scyllam atque Charybdim
inter, utramque viam leti discrimine parvo, 685
ni teneant cursus: certum est dare lintea retro.
ecce autem Boreas angusta ab sede Pelori
missus adest: vivo praetervehor ostia saxo
Pantagiae Megarosque sinus Thapsumque iacentem.
talia monstrabat relegens errata retrorsus 690
litora Achaemenides, comes infelicis Ulixi.

692–715. *We sail past Ortygia, where the river Alpheus reappears, Helorus, rocky Pachynum, Camarina, Gela, Acragas, famous for its horses, Selinus, with its palms, and Lilybaeum, and reach the harbour of Drepanum. Here I lose my father Anchises, although neither Helenus nor Celaeno had predicted such a loss. This was my last toil, hence God guided me to your land.*

Sicanio praetenta sinu iacet insula contra
Plemurium undosum; nomen dixere priores
Ortygiam. Alpheum fama est huc Elidis amnem
occultas egisse vias subter mare, qui nunc 695

ore, Arethusa, tuo Siculis confunditur undis.
iussi numina magna loci veneramur, et inde
exsupero praepingue solum stagnantis Helori:
hinc altas cautes proiectaque saxa Pachyni
radimus, et fatis nunquam concessa moveri 700
apparet Camarina procul, campique Geloi,
immanisque Gela fluvii cognomine dicta.
arduus inde Acragas ostentat maxima longe
moenia, magnanimum quondam generator equorum;
teque datis linquo velis, palmosa Selinus, 705
et vada dura lego saxis Lilybaeïa caecis.
hinc Drepani me portus et inlaetabilis ora
accipit. hic pelagi tot tempestatibus actis
heu genitorem, omnis curae casusque levamen,
amitto Anchisen. hic me, pater optime, fessum 710
deseris, heu tantis nequiquam erepte periclis:
nec vates Helenus, cum multa horrenda moneret,
hos mihi praedixit luctus, non dira Celaeno.
hic labor extremus, longarum haec meta viarum;
hinc me digressum vestris deus appulit oris.' 715

716–8. *Here Aeneas ended his story.*

sic pater Aeneas intentis omnibus unus
fata renarrabat divom cursusque docebat:
conticuit tandem factoque hic fine quievit.



Head of Arethusa (from a coin).

NOTES

THE STORY OF AENEAS' WANDERINGS.

An account of the fall of Troy will be found in the Introduction, in the section headed 'Aeneid.'

The scene of this book is laid in Carthage, where, after a banquet, Aeneas is represented telling the story of his adventures at Dido's request. His account of the capture of Troy by the famous stratagem of the wooden horse, together with the episodes of the death of Laocoon, the treachery of Sinon, the death of Priam, the battle in Troy, the loss of Creusa, and the final escape of Aeneas, with his father, his son, his household gods, and a train of Trojans, to the mountains, are related in Book ii. We take up the tale at the point where the exiles are building a fleet to try their fortune in foreign lands.

† *denotes different readings.*

1. **res Asiae,** 'the power of Asia.' The phrase is an exaggeration, because the kingdom of Troy, which is what is meant, cannot have contained more than the north-west coast of Asia Minor. Probably Vergil intentionally chose the expression to mark the difference between Troy's power of old and its utter destruction. The contrast is well expressed in Conington's translation:

'When harsh Omnipotence had brought
The power of Asia's kings to nought.'

2. **immeritam,** 'undeserving'; that is to say, of such a fate. 'Innocent,' 'guiltless.' The people of Troy had had no share in the sin of Paris, yet they suffered for it.

visum = *visum est*, 'it seemed good.' Vergil frequently omits the auxiliary.

superis has two meanings; (1) the gods above (as here); (2) men on the earth, as opposed to the dead beneath.

3. **Ilium** and **Troia** apply here indifferently to the town. The names were attributed to the ancient kings Ilos and Tros, of whom the latter was father of the former.

humo, 'from the ground.' The city had become a heap of ruins, from which the smoke rises. Vergil has chosen to represent the smoke as still rising at the date of his departure, an exaggeration; but it is impossible to extract any other meaning from *fumat* (so Page). Papillon, with less probability, takes *humo* as 'on the ground.'

Neptunia, 'the work of Neptune's hands.' The adj. is emphatic in two ways. The city built by a god might have been expected to escape ruin, but the word also hints at the cause of ruin. Neptune (*Poseidon*) had been compelled by Jupiter (*Zeus*) to serve the Trojan king Laomedon for wages, and Apollo with him. The king set Neptune to build his walls, but then cheated him of his reward. This breach of faith was the beginning of Troy's evils, and was intensified by a second similar action on Laomedon's part (which led to his death at the hands of Hercules), and by Paris' sin against Menelaus.

4. **diversa,** 'far distant,' i.e. from Troy. The plural *exsilia* is meant to express the various hardships which were to be faced.

desertas, 'unpeopled,' according to the old commentator Servius, refers to the fact that Dardanus, the ancestor of the royal house of Troy, was (according to one legend) an Italian prince, who had migrated to Asia. This, however, is very unlikely, and *desertas* must be taken simply to mean 'not yet occupied by other settlers.' It has been objected that Italy was far from unpeopled, but all that the poet intended to express was the thought in the minds of the Trojans, that they must go far from the haunts of men.

quaerere. Notice the infinitive depending on *agimur* to express purpose, instead of the more common supine in *-um*. This use is chiefly found with *ire*, *currere*, *venire*, *mittere*.

5. **auguriis.** The omens referred to must be the three related in the second book. (1) A flame of fire which played harmlessly round Ascanius' head; (2) thunder on the left; (3) a shooting star.

ipsa, 'just under.'

6. For *Antandros* and *Ida* see Proper Names.

Phrygiae is used loosely for Trojan. The word is mentioned here perhaps to express a feeling of tenderness (Con.), the mind dwelling upon the familiar names and

places to be left for ever, but also to distinguish this Ida from the *mons Idaeus* in Crete, mentioned l. 105.

molimur, 'we build with toil.' *Moliri* (*moles* = a mass) is a favourite word with Vergil to express effort and exertion. So he has *molitur fulmina* = 'hurls the bolt'; *terram molitus aratro*, of ploughing; *molire bipennem* = 'wield the axe'; *molitur habenas*, of driving.

7. 'Knowing nought of whither Fate leads, where it is granted us to settle.' The subjunctives are indirect questions dependent on *incerti*. Be careful not to translate *ferant* as if it were future, for (as Sidgwick points out) the exiles' fate is fixed, although hidden from them.

detur: i. e. by destiny.

8. 'Scarce had earliest summer begun, when my sire Anchises began to bid us spread our sails to fate, and then weeping I left the shores and havens of my country, and the plains where Troy had been.' It is better to make *vix . . . aestas* the protasis, and to begin the apodosis with *et*. Others would take the apodosis to begin *litora cum*, and translate, 'scarce had earliest summer begun, and Anchises was advising . . . when I left.' After *vix* three constructions are possible: (*a*) to have no connecting particle, e. g. *vix positum castris simulacrum, arsere coruscae flammae*; (*b*) to begin the apodosis with *et* or *-que*, e. g. *vix ea fatus erat, subitoque fragore intonuit* (so here); (*c*) to begin the apodosis with *cum*, the usual method.

prima . . . aestas. According to tradition, the fall of Troy took place early in summer.

9. † **dare fatis vela** is a Vergilian refinement on the usual *dare ventis vela*. (Some MSS. read *ventis*.)

fatis is of course dative after *dare*, not ablative.

10. Notice the double alliteration. See Metrical Introduction.

11. **fuit** is emphatic. 'Where Troy was and is no more.' So *fuimus Troes, fuit Ilium* = 'We Trojans are no more, Troy is no more' (Book ii, l. 325).

feror: he is a passive instrument in the power of fate.

12. 'With my comrades, my son, our household Gods, and the Great Gods.'

sociis. In addition to Aeneas' own family and servants, a considerable number of Trojans who had escaped the Greeks had joined the hero.

nato: Ascanius or Iulus.

Penatibus et magnis Dis. The *Penates* were household gods belonging strictly to each family; but the word was

also used, as here, of the gods of a particular town. There is considerable doubt which gods were *Penates*, but it is clear that Jupiter and Juno, Minerva and Apollo ranked among them, while Vesta (goddess of the hearth and home) was especially connected with them. Their images were kept in the innermost part of a Roman house. They are sometimes represented in illustrations as old men with veiled heads (see *Dictionary of Antiquities*). It is a disputed point whether they were the same as the *magni Di*. The *Penates* were known sometimes as *Di minores*, so that the *magni Di* may be the 'Greater Gods.' So Dryden, 'Our less and greater gods.' But it seems better perhaps to take the other view, and assert the identity of *Penates* and *Di magni*, especially as we have seen that Jupiter and Juno were reckoned with the *Penates*. Possibly Vergil intended the phrase (which is an adaptation of a line in Ennius) to be ambiguous.

13. **procul,** 'at a distance,' does not necessarily imply 'far off,' for in this case the distance was trifling, being only the breadth of the narrow Hellespont, but marks a clear line of separation.

colitur, 'lies' (Sidg.); implies an inhabited land. See l. 73.

vastis . . . campis : ablative of description.

Mavortia. Mars was even in Homeric days the peculiar god of Thrace. See l. 35.

14. **Thracĕs.** Notice the Greek plural. This word, with *arant*, forms a parenthetical sentence.

acri. Lycurgus refused to accept the worship of Dionysus, and forced him to take refuge in the sea. Zeus thereupon struck Lycurgus with blindness. Such is the Homeric legend, but later poets add further details of the king's ferocity.

regnata : *regno* being an intransitive verb ought not strictly to be used in the passive. Vergil however uses it twice in the sixth book (in ll. 770, 793); in the second case with the dative of the agent, as here. This dative must be taken to be an extension of the use of the dative with the gerund, and as an imitation of the regular Greek dative after the perfect passive.

15. 'A land of ancient friendship to Troy, with gods allied.'

hospitium and **Penates** are both in apposition to *terra*, l. 13, the former naturally, the latter by a Vergilian straining of language. *Hospitium* includes the two meanings of (1) hospitality ; (2) the place of entertainment. The latter

meaning is more appropriate to *terra*, the former to *socii*, which seems to hint at the relation of 'guest-friends.'

16. **fuit**: the perfect is rare with *dum*, but (as Sidgwick observes) 'it is always possible when the emphasis is on the fact, not on the duration.' Compare Book i. l. 268 *dum res stetit Ilia regno.* It is perhaps better to print *Fortuna* with a capital, and so personify it.

feror: as in l. 11.

litore curvo: ablative of place without the usual (prose) preposition; often found with such words as *rure*, *parte*, *dextra*, *laeva*, *terra marique*, in prose; verse of course amplified the use.

17. **prima** = 'the beginnings of my walls.'

fatis: i.e. 'having landed with unfavourable fate.' A reference to the inauspicious portent of Polydorus which followed. Ablative of attendant circumstances.

18. **Aeneadas**, 'sons of Aeneas,' the name of the men of the town, not of the town itself, although it is not impossible to take the latter view. No town in Thrace so named is known, but there was a place at the mouth of the river Hebrus called Aenus; this town, however, was mentioned in the *Iliad*, and so was prior in date to Aeneas' voyage. Nettleship suggests that there may have been two legends of the founding of Aenus.

19. **Dionaeae matri**, 'my mother, daughter of Dione'; i.e. Venus, who is called Dione's daughter in Homer. Other traditions named her Mother Euonyme, or Hemera, or she was said to be sprung from the sea-foam.

divis: 'the other gods'; = *et ceteris dis.*

20. **auspicibus**, 'to favour the work begun.' The word is used proleptically, that is to say, it anticipates the effect of the sacrifice, which would be to render the gods favourable. There is here, no doubt, a reference to the Roman custom of taking the auspices before beginning a work. So the verb *auspicari*, literally, 'to take the auspices,' comes to mean 'to make a beginning.'

nitentem: either of colour, 'pure white,' or of condition, 'sleek.' We know from Homer that victims offered to the gods were fat.

21. **caelicolum**. Notice the genitive. It occurs mainly: (1) in compounds of *colo* and *gigno*; (2) in weights and coins, e.g. *nummus*; (3) in distributive numerals, e.g. *binum*; (4) in names of peoples, e.g. *Danaum*; (5) in a few nouns and adjectives, e.g. *vir*, *liberi*, *deus*, *faber*, *socius*, *magnanimus* (Roby).

21. **regi**: i. e. Jupiter.

taurum. To offer a bull to Jupiter was a royal sacrifice; but it is also said that it was an illegal sacrifice, and therefore not likely to have good results. Yet Ovid (*Met.* iv. l. 755) mentions a bull as a sacrifice to Jupiter.

22. **iuxta** is here used adverbially, 'hard by.' 'There chanced to be hard by a mound, upon whose summit were copses of cornel wood, and myrtle bristling with thick-set spear shafts.'

quo . . . summo = *in cuius culmine*, 'on the top of which.' The 'of' in such expressions is expressed in Latin by an adjective in such words as *summus*, *imus*, *medius*, *totus*, *extremus*, &c.

23. **hastilibus**: literally = 'spear shafts'; hence boughs fit to be made into spear shafts. Both the cornel and the myrtle were frequently used for spears, in which sense both *cornus* and *myrtus* are sometimes employed in verse. The myrtle, moreover, was sacred to Venus, mother of Aeneas.

24. **viridem . . . silvam,** 'the green wood,' is here used of a shrub. The idea of thickness of growth is more prominent in the word than that of size. (Page quotes other instances.)

convellere: the *con-* expresses, as often in composition, 'completely'; so *confirmare*, *complere*, *consolari*.

25. **conatus** is not a finite verb, but a participle to be taken closely with *video*, 'after striving . . . I saw.'

ramis: boughs were used to adorn the altar. So in Book ii. ll. 248-9 the rejoicing Trojans wreathed the shrines of the gods *festa fronde*.

26. 'I see a portent dread and wondrous to tell.' The so-called supine in *-u* which is really a verbal noun, is used (1) as a dative with such adjectives as *difficilis*, *dubius*, and occasionally with nouns, and the verb *esse*; (2) as ablative with adjectives such as *dignus*, and such expressions as *fas*, *nefas*, *opus est*. Vergil employs it freely, but only with five words, viz. *dictu*, *factu*, *relatu*, *visu*, *victu* (Roby).

27. **solo**: ablative of place whence.

radicibus: ablative absolute.

28. 'Drops flow with black blood,' a Vergilian variation for 'drops of black blood.' The ablative, which is to be taken with the verb, not with *guttae*, is one of attendant circumstances or manner.

29. **mihi**: closely with *membra quatit*, almost = *mea*, dative of person interested.

30. **gelidus . . . sanguis,** 'my blood is chilled and freezes with dread.' *Gelidus* is closely connected with *coit*, the former giving the idea of cold, the latter of closeness, which together make up the idea of freezing.

31. 'Again of a second also I proceed to pluck the pliant twig, and probe to its depths the hidden cause; of a second also, black is the blood that follows from the bark.' Observe the repetition of *alterius* in ll. 31 and 33, obviously intended to emphasise the occurrence of a similar result.

lentus is a word with a wide scope. Originally, it means 'flexible,' 'tough.' From this come its various secondary meanings of 'tenacious,' e. g. *lentius visco* = 'more tenacious than birdlime'; 'sluggish,' e.g. *lentus asinus*; 'tedious,' e. g. *negotium lentum*; 'cold,' 'indifferent,' e. g. *lentissima pectora.* The infinitive, *convellere*, depends on *insequor*, a construction common in Vergil, who extended the use of the infinitive after verbs of desiring, trying, and beginning to verbs of effort, and purpose, such as *insequor, insto, impello, ardeo, suadeo, tendo,* &c. This construction was partly due to the very free use of the infinitive in Greek, and to the great metrical convenience presented by the infinitive in comparison with other moods.

32. **penitus** = 'inwardly, to its depths,' hence 'completely.'

temptare: a word used of exploring. So in Book ii. l. 38 we get *temptare latebras* of the Trojan horse.

33. † **ater**: there is another reading, *alter*, but the text is defended by the presence of *atro* in l. 28.

34. **movens**: used of mental activity, 'much pondering.'

Nymphas . . . agrestes: the Nymphs of the country are named because they had the trees under their protection, whence their Greek names of Dryades and Hamadryades [δρῦς = oak]. To be distinguished from these were other classes, such as the *Ŏrĕădes* or Mountain Nymphs, and the Nereides and Naiades of the sea and river respectively.

35. **Gradivum**: a surname of Mars. The 'a' may be either long or short, but the former is much the more common.

Geticis: a tribe near the mouths of the Danube, used inaccurately by Vergil for Thracians. For Mars and Thrace see l. 13 *Mavortia.*

36. 'Duly to make the portent propitious, and lighten the omen' (Page). The subjunctive, *secundarent*, is really dependent on *venerabar* = 'I worshipped with prayer that they.' It is an example of the jussive subjunctive, and represents an imperative of direct speech.

36. **visus** is to be interpreted 'the portent,' not the 'sight,' i. e. it is used in the sense generally belonging to *visum*.

levarent: the omen was a heavy one; Aeneas prayed for it to be made light, not (as Sidgwick translates) 'to be taken away.' The omen was bound to have its result, but this by prayer to the gods might be made less crushing than would otherwise be the case. To put away the omen altogether was impossible, so Aeneas prays for his burden to be lightened, not totally removed.

37. 'But when with mightier effort I attack the spear shafts a third time, and strain with knees pressed against the sand.'

tertia is really equivalent to *tertio*, 'I make a third attempt.'

hastilia: plural because the plant contained as many boughs as were the spears which killed Polydorus.

38. **adversae . . . harenae:** literally, 'the opposing sand.' Dative after the *ob* in *obluctor*. *Harenae* refers to the *tumulus*.

39. **eloquar an sileam?** = 'shall I speak out or hold my peace?' Direct double question with *utrum* omitted. The phrase is a rhetorical device to draw the listener's attention to what is to follow, by hinting at yet greater horrors.

lacrimabilis, 'a piteous groan.' Conington is inclined to take the word in an active sense, on the analogy of *penetrabilis,* although, as he confesses, no example of this meaning can be found. It is safer to treat the word as passive.

40. **tumulo** may be either ablative of place where, or place whence, probably the latter. Prose would require a preposition in either case.

† **vox reddita** is rightly taken by Page as 'an answering voice'; answering, that is to say, either to Aeneas' act in pulling, or to the expectation of some explanation which led him to make a third attempt. The *re* in *reddere* frequently has the meaning 'as might have been expected,' 'as was due.' Here it is probably connected with the transitive use of the verb = 'to re-echo.' Instead of *ad aures*, there is an inferior reading, *ad auras,* 'to the air,' i. e. a voice heard on earth, although coming from within the ground.

41. **Aeneā:** Greek vocative instead of the short Latin 'a.'

parce is used with a slight difference of meaning in this and the following line, 'spare the buried,' 'spare (i. e. forbear) to defile thy pure hands.'

42. **pias.** The hands that had been so marked by kind acts, such as the rescue of Anchises, should not descend to the violation of a tomb.

scelerare: because to touch a corpse was pollution.

non . . . manat, 'no stranger to thee did Troy bear me, nor flows this blood from lifeless stock.' This seems the best and simplest interpretation of these lines. Conington, however, would supply *externus* with *cruor*, 'nor is this the blood of a stranger,' and it must be confessed that 'this is the blood of a man, not of a stock,' seems rather a weak remark. *Non* negatives the whole sentence. *Tibi*, dependent on *externum*. Notice the ending composed of two disyllables, only permitted when the preceding word is a monosyllable. Cf. l. 207 *haud mora, nautae.*

44. This line it was that compelled the great preacher and reformer, Fra Girolamo Savonarola (1452–1498), to give up the world for religion.

crudeles . . . avarum: the country is blamed for the sin of its king.

45–6. For *Polydorus* see Proper Names. There were many legends concerning his fate. Vergil has adopted that followed by Euripides in the *Hecuba.*

hic . . . acutis, 'here an iron crop of darts pierced and covered me, and grew up in sharp javelins.' Vergil has inverted the natural order. It was with sharp javelins that Polydorus was killed, and these after his death turned into a crop of shoots.

iaculis is to be taken as ablative of attendant circumstances, not as dative, although the English idiom requires 'in,' which is better suited to translate the latter.

47. **ancipiti . . . formidine,** 'with doubt and fear.' The adjective is really passive in meaning, the doubt being caused by the fear.

mentem . . . pressus. *Mentem* may be taken as accusative of respect, but it is more probable that it is an accusative of the object after a passive or middle verb. The Roman poets, and Tacitus among prose writers, retained the direct object with passive words mainly when used in a reflexive sense. The object then expresses either (1) a part of the body or mind; (2) a thing worn. This book contains various instances, which will be noticed as they occur, and collected in an Appendix.

48. 'My hair stood up, and my voice clave to my jaws.' The same verse occurs Book ii. l. 774. Compare Job iv. 15, 'Then a spirit passed before my face; the hair of my flesh stood up,' and xxix. 10, 'Their tongue cleaved to the roof of their mouth.'

49. The next eight lines are an explanation intended for

Dido, who would be ignorant who Polydorus was. Where Aeneas got his information is not mentioned, and is a matter of no importance. Vergil has closely followed the account given by Euripides in the *Hecuba*.

50. **infelix.** Does the word refer to Priam's misfortunes in general, or to his particular ill-fortune in the choice of a guardian for his son? Conington takes it in the former sense, and no doubt the epithet is appropriate enough, and Priam's woes had become quite a commonplace. But it seems better to imagine that here the poet is dwelling on one instance of Priam's misfortune, and to connect *infelix* closely with the verb, 'unhappy in his sending.'

furtim, 'secretly,' i. e. so as to escape the notice of the besieging Greeks.

alendum, 'to be reared.' The gerundive is constantly thus used to express purpose, as oblique predicate to the direct object of the word. This construction is especially common with *curare* = 'to get done.'

51. **Threicio regi.** His name, as Euripides tells us, was Polymestor, and he was Priam's son-in-law. Threicius [*Θρήκιος*] is a poetic Greek form; the ordinary prose adjective was Thracius.

52. **Dardaniae:** the country used, as in modern languages, for its inhabitants.

cingi. The expression is not accurate. Apparently Vergil means to imply that the Greeks had given up the attempt to take Troy by storm, and were drawing regular lines of circumvallation round the town. This, however, is quite foreign to the description given by Homer, indeed, is inconsistent with much of Vergil's own account, and such methods of investment were not known in the Heroic Age. Vergil, however, like Shakespeare, was not careful of anachronisms, but often transferred Roman customs and military tactics to the days of Aeneas.

53. 'He, when Troy's power was broken, and Fortune retired, cast in his lot with Agamemnon and his triumphant arms.'

ille, of course, is Polymestor.

fractae: for *fractae sunt*; see l. 2, note.

Teucrum: for genitive; see l. 21, note.

54. **res Agamemnonias** is merely a poetic periphrasis for Agamemnon. Sidgwick renders it 'Agamemnon's standard.' For Agamemnon see Proper Names. The use of *victricia* here is extraordinary. The word is an exclusively feminine form, and should only be used with nouns of that gender.

Vergil has apparently fallen into the mistake of imagining that it is a word like *felix*; an instance of false analogy. Later poets (e. g. Statius and Claudian) copied Vergil in this blunder, the latter, even in the singular: *victrici . . . solo.*

55. **fas.** This word, used originally of divine law, the dictates of religion, subsequently gained the meaning of what was right and equitable without any reference to the gods. Here, however, Polymestor in breaking down the claims of hospitality and relationship outraged the gods of the family, and the god of hospitality, so that *fas* may well bear its original meaning, 'brake every holy bond.'

56. Notice *potĭtur* instead of *potītur*, although from *potīri*. An old infinitive *poti* does occur once. *Potĭtur* and *potĭmur* are much more common than the fourth conjugation forms. So *orior* frequently makes *orĕris*, *orĭtur*, *orĭmur*, while its compound *adorior* gives *adorītur.*

quid: notice the double accusative after *cogis*: *pectora* being direct object, *quid*, accusative of extent of action of the verb, i. e. cognate accusative, especially common with neuter pronouns. The same words, *quid . . . cogis*, are also used Book iv. l. 412, of Love.

57. 'Accursed lust of gold.' *Sacra* is a relic of the old use of the word. In ancient law, a criminal was proclaimed to be *sacer*, i. e. 'devoted to a god for destruction,' and thus put outside the protection of the laws. He might then be killed with impunity. So we find the legal phrase, *sacer esto*, 'let him be accursed.' Another explanation is suggested by Conington (after Forb.), viz. 'Anything deemed dreadful by religious feeling, or otherwise terrible or obscure, is termed *sacrum*, especially if it is believed to proceed from the gods.' This use is supported by such phrases as *sacer pavor*. Notice that Dante took *sacra* = 'sacred' (Con.). So Dryden, 'O sacred hunger of pernicious gold.' The tale of Polydorus would appeal to Dido, because she had been married to Sichaeus, who was murdered by her brother Pygmalion for his wealth. [So Houson, quoted by Page.]

postquam: marks the return to direct narrative, which had been interrupted by the sketch of Polydorus' history. Observe that, as usual, the English pluperfect after it becomes in Latin the perfect.

58. Notice the alliteration in this and the preceding line. 'After fear had fled from my frame, to the chosen chieftains of the folk, and first in rank my father, I told heaven's

portents.' There is an obvious reference here to the Roman custom of referring the prodigies to the senate, and *primum* may imply that Anchises acted as president of the council. But it is not necessary to believe that *primum* means anything more than that Anchises was first asked his opinion, and I cannot see, as Page does, that 'the position of the words *primumque parentem* is fatal to this view.'

59. **sit**: indirect question depending on *posco*.

60. The infinitives **excedere** and **dare** depend upon *animus*. In fact it is almost a case of apposition, the infinitive having its original force as a verbal substantive, 'leaving the land is the decision of all.'

animus (**est**) is not unfrequently used with such an infinitive, e. g. Book iv. ll. 638–9, we get *sacra Iovi Stygio . . . perficere est animus*. So Ovid says (*Met.* v. ll. 149–150) *Omnibus unum opprimere est animus*. The construction *in animo esse*, with the dative and infinitive, is common in prose.

61. † **linqui** (for which there is another reading *linquere*, of poor manuscript authority) is used merely for the sake of variety, and depends grammatically upon the notion of order or advice contained in *omnibus idem animus*.

pollutum hospitium, 'the scene of outraged hospitality.' It is hard to decide in which of the meanings of *hospitium* (i. e. 'hospitality,' or 'the place of entertainment,' mentioned in the note on l. 15) the word is here used, but possibly the second, which emphasises the idea of place, is to be preferred. Sidgwick, however, who translates 'the friendship defiled,' seems to prefer the other meaning.

dare classibus Austros: a Vergilian refinement upon the ordinary *dare vela Austris*. The fleet is represented as eagerly waiting for the wind which would enable it to leave the accursed spot. *Austros* = 'south winds,' are merely particularized to satisfy the Roman love of definiteness. In this case it is unfortunate, as a south wind would not take the fleet in the direction in which it actually sailed, i. e. southwards.

62. **instauramus** = 'celebrate' or 'solemnize.' The word was used of renewing rites, sacrifices, &c., which had been unsatisfactorily or improperly performed at first. Polydorus had been buried (*sepulto*, l. 41), but it was not to be expected that his murderer had celebrated the important rites required at burial, and these the Trojans now performed. The chief idea of the passage is not 'new' rites, but proper, ceremonious performance of those already hastily celebrated. Notice the various uses of *funus*: (1) funeral rites; (2) the dead body;

(3) death, especially by violence; (4) destruction; (5) of people who were 'the ruin' of a state.

63. 'Earth is piled upon the mound; altars are raised to his spirit.' *Tumulo* is obviously the dative after *aggeritur.* The existing mound was taken as the nucleus, and turned into a regular pile by the heaping of more earth on the top. Others would translate 'so as to form a mound,' but this leaves out of sight the *tumulus* which has been so recently mentioned.

stant: expresses fixity, 'are built and stand firm.'

Manibus. Two altars, with the inscription D. M. (*Dis Manibus*), were erected to the spirit of the dead. The Manes were the spirits of the departed, which after the death of the body possessed an influence over their friends and kinsfolk, and therefore must be propitiated by offerings. It was even believed that the spirits settled in the lower world could at intervals visit the earth. This idea is common to all ages and tribes. It is the basis of the religion and even the life of the Chinese, while in races lower in the scale the belief in and worship of the spirit of the dead is so common that some have sought in it the first step towards religious feelings.

64. **caeruleis** appears to mean 'black.' It must be borne in mind that Greek and Roman ideas of colour were vague.

vittis atraque cupresso. Altars were decked with fillets as well as with boughs (see l. 25). The *vitta* was properly a riband fastened round the sacrificial *infula* or *sertum*, but is here used as equivalent to the *infula* itself, which was a red or white flock of wool, knotted at intervals with the riband or *vitta* so as to form a long fillet. The 'gloomy' cyprus was the tree of mourning sacred to Dis. Notice that *cupressus*, although like so many names of trees (e. g. *cornus, myrtus, laurus*) it admits of two declensions, is very rarely used as of the fourth.

65. 'And around were the Ilian women, with hair unbound as is their wont.' For the construction *crinem . . . solutae* see l. 47, note.

de more. In a Roman funeral women were hired as mourners, who accompanied the procession singing dirges and tearing their hair. Vergil has again transferred to the Heroic Age the usages of his own day.

66. *inferre* is a technical word in burial, while the offerings to the dead were called *inferiae*. The Manes apparently preserved some of the tastes of the living man, so that we find milk, wine, water, and honey offered to

them as well as oil and blood. The custom of offering sacrifices to the departed is as general as the belief in ghosts. South African tribes put out dainties for the snakes which embody their ancestors; while the North American Indian requires even his pipe in his grave to console his spirit's future existence.

tepido, 'warm,' i. e. freshly-milked. The *cymbium* was a drinking-bowl with two handles, resembling in shape the boat called *cymba*, and made usually of earthenware, although Vergil (Book v. l. 267) speaks of silver ones.

67. **sacri,** 'holy,' i. e. sanctified to the gods, the blood of sacrifices. The *patera* was a shallow vessel not unlike a saucer, especially used to pour libations over a victim's head. It might have a handle or not.

animam . . . ciemus, 'and we lay the spirit in the tomb, and with loud voice call upon it with the last cry.' Until the ghost was laid by proper funeral rites it was restless and forced to wander. In fact, according to Vergil (Book vi. ll. 325-30), a hundred years must elapse before the ghost of the unburied could persuade Charon to ferry it across the Styx.

68. **supremum** refers to the farewell cry to the dead at the end of a funeral, *ave atque vale*, made famous by Catullus' poem on his brother's death. Tennyson, 'Came the *ave atque vale* of the poet's hopeless woe.' *Supremum* is the neuter adjective used adverbially, as often in verse, with *dulce, suave, molle, aeternum*, &c. It is an accusative of extent.

69. **inde:** of time, 'then.'

placata . . . dant. Notice the use of the passive participle as oblique predicate, similar to the use of the gerundive already noticed in l. 50. It is chiefly found with the verbs *habeo, do, reddo, curo, facio, volo, cupio* (Roby), and is a step towards the use of auxiliaries. *Placata dant* = *placant*; *stratas dabo* = *sternam*; *missos facio* = *mittam*; *vasta dabo* = *vastabo*. Observe the turn of thought by which the wind, by refraining from making the sea rough, is said to make it calm. The physical cause is represented as an agent with will to produce effects kindly to man or the reverse.

70. **lenis crepitans** = 'gently rustling.' The adjective is joined with a present participle frequently in Vergil, where prose would require an adverb. The old commentator Servius blames the construction, saying that this collocation of two epithets is faulty Latin. For *Auster* see l. 61, note.

71. *deduco* is the technical word for 'launching,' as *subduco* for 'beaching' a ship. The ancients, who had a well-founded

distrust of their seamanship, always drew up their ships on to the shore, in preference to allowing them to ride at anchor.

72. **portu** = ablative of place whence.

recedunt = 'fade from sight.'

73. **colitur**: see l. 13, note.

tellus: i.e. Delos.

74. The mother of the Nereids (daughters of Nereus, nymphs of the sea) was Doris.

Aegaeo. Neptune was supposed by the Greeks to be especially attached to their sea, the Aegean or Archipelago, which was believed to take its name from Aegae, in the island of Euboea, where Poseidon (Neptune) had a celebrated temple. The rhythm of the line is Greek, for Vergil permits hiatus mainly in Greek words, above all in proper names. Spondaic endings are not uncommon in Latin verse (Catullus ends three consecutive verses so), but in such cases the fourth foot is almost invariably a dactyl. Homer, however, whom Vergil has here followed, allowed himself much more license in this respect. Compare a very similar line in the Seventh Eclogue, l. 53 *stant et iuniperi, et castaneae hirsutae.*

75. **pius**: in its strict sense of filial affection. Latona, mother of Apollo, received shelter in Delos from the anger of Juno, hence her son showed his gratitude to the island by converting it from a floating to a stationary island.

Arcitenens (another reading is *Arquitenens*), 'he that holds the bow,' Apollo being the god of archery. The *Iliad* opens with him pouring his shafts upon the Greek army.

76. 'Bound to lofty Myconus and Gyarus.' Vergil has varied the tradition which made Zeus bind Delos to the bottom by chains of adamant in order to provide a secure resting-place for Leto (Lat. *Latona*) to give birth to Apollo and Artemis. The epithet *celsa* is not happy, for Myconus was by no means a lofty island, and is indeed called *humilis* by Ovid. 'Les montagnes sont peu élevées.'—Tournefort, quoted by Forbiger.

Gyarus became famous under the empire as a place of banishment.

77. 'And granted it to lie unmoved, and scorn the winds.'

coli is not to be taken as epexegetic infinitive (Sidg.), although this is a common construction in Vergil, but as the infinitive naturally following a verb of 'allowing,' such as is found after *sino* and *patior*.

78. **huc feror**: compare l. 16.

78. **fessos** expresses both the weariness of the voyage and the disappointment experienced in Thrace.

portu: probably ablative of place, although it is not impossible to regard it as instrumental.

79. **veneramur**: not as in l. 34 of worship and prayer, but of admiration and awe.

80. **idem**, 'king and priest in one.' In early times the chief, and even the father of each household, possessed priestly power as well as parental authority. So in primitive states the king was also high priest, as were the Roman Emperors, many of whom, and above all Augustus, wished to keep up the external signs and names of earlier days. In Rome, after the expulsion of the kings, the priestly power was bestowed on the *pontifex maximus* and *rex sacrificulus*, while at Athens the king Archon was the chief priest and superintended prosecutions in which religion was involved.

rex . . . hominum is a Homeric expression [*ἄναξ ἀνδρῶν*].

81. **redimitus tempora**: see l. 47, and Appendix.

lauro: the laurel was sacred to Apollo.

82. † **agnovit**: perfect of instantaneous momentary action = 'recognized at once.' Another reading is the present *agnoscit*.

83. **hospitio**: ablative of cause, 'from a guest-connection' (Roby). To clasp the right hand was a pledge of friendship.

84. **saxo . . . structa vetusto** is apparently a variation of *vetusta templa structa saxo.* Servius declares that it refers to the fact that owing to the freedom of the island from earthquakes the original stone of the temple had never needed replacing. *Saxo* is ablative of material.

venerabar is said by Conington to have here the force of entreating, which it certainly bears in l. 34. This explanation will suit well the direct words of prayer which follow, but it is doubtful whether *templa . . . venerabar* could bear the meaning 'I was praying to the temple.' It seems better to take the word as in l. 79, not of prayer, but of reverential awe, a feeling which (as Page well says) would 'find expression in the prayer which follows.'

85. **propriam**: from its original meaning, 'one's own,' comes to signify 'perpetual,' 'abiding,' which is its meaning here. Vergil uses it in a similar sense with reference to the home of the Trojans in l. 167 *hae nobis propriae sedes.* So Lucilius says that nothing *proprium* in life is given to mortals. For its use = 'one's own' compare the French *propre.*

Thymbraee: an epithet of Apollo, to whom there was a temple at Thymbra in the Troad. Aeneas chooses this title to recall to the god his connexion with Troy.

86. **genus**: i. e. 'descendants.'

mansuram: as opposed to the old Troy that had proved not lasting.

serva . . . Pergama, 'save the second citadel of Troy.' By 'citadel' of course Aeneas means himself and his followers, by whose labour the new Pergama must be built.

Pergama (neuter plural) was the citadel of Troy; later writers use the word generically for a citadel (Con.).

87. 'All left by the Greeks and ruthless Achilles.' Notice the genitive, which is an imitation of the Greek.

Achilli is an irregular genitive, as if the nominative were *Achilleus* instead of *Achilles*. So in l. 273 we get *Ulixi*. Horace uses a genitive *Achillĕi*, and Lucan an accusative *Achillĕa*. The line from *reliquias* occurs also in Book i. l. 30.

88. **quem sequimur** is a more vivid form of the deliberative subjunctive, 'whom do we follow?' = 'whom are we to follow?' Instances of this in Vergil are not uncommon: cf. l. 367 *quae prima pericula vito*? Another explanation is possible. Aeneas takes it for granted that there *is* divine guidance over him, but wishes to know who is the divine guide. The tense will then carry its usual force. This however does not suit the following words so well as the first explanation.

89. **pater**: often used in addressing the gods. 'Give us an omen, father, and glide into our hearts,' i. e. inspire us. *Inlabor* in prose is followed by a preposition and the accusative.

90. For **vix** see l. 8, note.

visa. Supply *sunt*; see l. 2, note.

91. Notice the lengthening of the *-que* before *laurus*. This (as has been pointed out by Nettleship in an Excursus to Book xii) is an obvious imitation of the Homeric use. Sixteen instances occur in Vergil, and in fourteen of these the *-que* is lengthened before a double consonant. The one in the text is one of the two exceptions, and is supported by the fact that the following letter is a liquid, before which Homer frequently lengthens a short vowel. The remaining instance precedes a *z*. The temple of Apollo at Delphi, which Vergil had no doubt in mind when writing these lines, was decorated within and without with the god's sacred tree, the laurel.

92. **mons**: i. e. Mount Cynthus, which rose above the

town of Delos. 'The shrine was flung open, and the caldron roared.' The *adytum*, literally, 'the unapproachable place,' was the holy shrine, which only the officiating priest might enter. Strictly speaking the *adytum* was only found in those temples where oracles were delivered, or where the worship was in any way mysterious. In the remains of a temple at Alba the *adytum* was underground in part, and furnished with hollow tubes through which a voice might be conveyed to any part of the temple. The *cortina* was originally a deep circular caldron used for boiling or cooking. But here the word signifies the caldron placed on the Delphic tripod, upon which the priestess sat to receive the divine inspiration—mephitic vapour arising from a crack in the rock—and to deliver the oracles.

mugire is used of the bellowing of a bull, the bray of a trumpet, the rumbling of an earthquake, the crash of thunder, the groaning of a mast in a gale. Here it expresses a loud sound, mysterious and terrifying.

93. 'We bow on bended knee, and a voice comes to our ears.' † As usual, there is a variant *auras* for *aures*.

94. **Dardanidae duri**: though misunderstood by Anchises, both words are meant to be significant and emphatic. 'Sons of Dardanus' was meant to direct the attention of the Trojans to Italy whence Dardanus (son of an Etruscan prince and grandfather of Tros) had originally migrated, according to one legend.

duri, 'hardy,' 'stout' [the Homeric πολύτλας] refers to the wanderings and sufferings of the exiles before they can reach their new home (so Page). 'The land that first bore you from the stock of your sires, even that shall welcome your return with fruitful bosom ; seek your ancient mother.'

95. Notice the use of *idem* with a preceding relative: it is more emphatic than *is*.

ubere laeto. The phrase has a double reference : to the joy of a mother at receiving back her sons to her bosom, and to the fertility of the land they were to possess ; it was to be 'a goodly heritage.' Notice that the ablative of the noun *uber* is in *-e*, that of the adjective *uber* in *-i* (except once in a late author).

96. With **matrem** compare the tale of Brutus, who, when told that the kingdom would belong to the one who first kissed his mother, pretended to stumble accidentally, and embraced Mother Earth.

97. 'Here shall Aeneas' house lord it o'er every coast, and his sons' sons and they that are born from them.' These

two lines are copied from a similar prophecy of Poseidon in the *Iliad*. It is impossible to decide whether *oris* is a local ablative or a dative ; there is little evidence for the latter, except a line in a late poet Claudian ; but, if permissible, it makes the better sense :

'There the wide world Aeneas' house shall sway,
And down from son to son the imperial power convey.'
(Pitt.)

99. **haec Phoebus** : supply *dixit*, a frequent ellipse. Compare l. 558 *et pater Anchises*, and in prose the use of *et ille* in answers.

mixto . . . tumultu laetitia : a variation of *laetitia mixta tumultu*.

100. **sint** : indirect question dependent on *quaerunt*.

ea moenia. This of course is an inference drawn by the Trojans from the much vaguer words of the oracle. They had been promised a land from generation to generation, and with the natural impulse of a town-loving people, such as were the Romans of Vergil's day, ask about walls.

ea = 'of which the god spoke.'

101. 'Whither it is that Phoebus calls them from their wanderings, and bids them return.' Notice the caesura in the fourth foot. See Metrical Introduction.

reverti, 'returning'; although to an unknown land, because it was that from which their race had sprung.

102. 'Then my sire, pondering the memories of men of old.'

monimenta obviously refers to oral tradition, which was handed down from father to son ; but in *volvens* the poet would seem to have had in mind the unrolling of books, such as were the depositories of tradition in his own day. Notice the alliteration of v.

virorum is better taken (with Con.) as objective gen., 'traditions concerning the men of old,' although it may be possessive, 'traditions belonging to,' i.e. handed down by, 'men of old.'

103. 'Learn your hopes,' i.e. learn what really exists as the object of your as yet indefinite hopes.

104. 'Crete, great Jove's island.' Saturn (Kronos), father of Jupiter (Zeus), used to swallow his children as soon as they were born. Rhea, Jove's mother, before his birth went to Crete, and hid her child in a cave, while she gave Saturn a stone wrapped in swaddling clothes, which he at once devoured. The child was entrusted to the care of the Curetes, and they by clashing their cymbals prevented

Saturn, who had discovered the trick played upon him, from hearing Jove's cries, and so finding his hiding-place.

105. **mons Idaeus** is mentioned to prove the connexion between Crete and Troy, which also possessed a Mount Ida, for which see l. 6.

106. Homer in the *Odyssey* gives Crete ninety cities, in the *Iliad* a hundred. The nominative to *habitant* must be supplied from *Creta*. 'Men live in a hundred towns.'

uberrima: hence able to maintain so large a number of 'great cities.'

107. **maximus . . . pater**: used loosely for 'eldest ancestor,' without any reference to the real relationship. Anchises was great-great-great-grandson of Dardanus, and Teucrus was either son or father-in-law of the latter.

audita: a reference to the *veterum . . . monimenta virorum* of l. 102.

108. **Teucrus**: a rare variation of the ordinary nominative *Teucer*; see Proper Names. From his name comes the usual appellation of the Trojans in Vergil, viz. *Teucri*.

advectus: very frequently used of travelling on horseback, in a chariot, or (as here) on board ship.

109. *optare* = 'to choose,' with a reference to the Roman custom of choosing a site with auspices. So (according to one view) *optatae*, l. 132.

locum: definite, 'the place,' i. e. *Rhoeteas . . . oras*.

regno is dative of purpose.

110. **steterant**: the pluperfect here expresses not the action but the state which results upon a previous act. As Roby says, the pluperfect of act = imperfect of resulting state. So *steterant* = had been built, and were standing. For *habitabant* a nominative must be supplied, as in l. 106.

111. 'Hence comes the mother that haunts Cybelus, the cymbals of the Corybantes, and the Idaean grove; hence the rites wrapped in inviolable silence, and the yoked lions harnessed to their mistress' car.' The mother that haunts Cybelus is Cybele or Cybēbe. Vergil has identified Rhea, the mother of Jupiter, with the Asiatic goddess, known as the Great Mother, the chief seat of whose worship was Pessinus, in Galatia. Her worship was wild and mysterious in character, and became closely connected with that of Dionysus. During the war with Hannibal, B. C. 204, her image was transferred from Pessinus to Rome, a temple was built on the Palatine, and the feast of the Megalesia dedicated to her. The Corybantes were her priests in

Phrygia, and executed orgiastic dances in her honour. In Rome her priests were the Galli.

aera were the cymbals used by the Corybantes in the processions and orgies of the goddess. Vergil identifying Cybele with Rhea has confounded Corybantes and Curetes, the former of whom were Phrygian, the latter Cretan.

112. **fida silentia sacris.** Cybele, like Demeter, had her mysteries, to which only the initiated were admitted and whose secrets were jealously guarded. The phrase is Vergilian in its subtlety, 'trusty silence for rites' = 'rites wrapped in inviolable silence.'

113. **currum . . . subiere** instead of the usual *subiere iugum* = 'passed beneath the yoke.' Cybele was drawn in a car by yoked lions, which, according to Lucretius, signified that even the fiercest beasts must submit to the Universal Mother. More probable, however, is the view (supported by R. Ellis in his edition of *Catullus*) that the habit originated in the fact that as Phrygia swarmed with lions the worshippers of Cybele soon learnt the art of lion-taming, and in Catullus' time the Galli were the lion-tamers of Rome. The worship of Cybele has produced from the pen of Catullus the finest of all Roman poems, written in the Galliambic metre, which has been imitated by Tennyson in *Boadicea.*

115. **Gnosia** = Cretan. See Proper Names.

116. **longo.** According to Conington the distance is 150 miles. The ablative of amount of difference is used mainly with comparatives and superlatives, *ante* and *post*, and *distare, abesse.*

modo = 'if only,' with jussive or concessive subjunctive. Similar to *dummodo.* 'provided that.'

Iuppiter is mentioned because of his connexion with the weather. So we find *Iuppiter pluvius, Iuppiter hibernus, Iuppiter frigidus.*

118. 'So he spake and offered due sacrifices on the altars.'

meritos: literally = 'deserved'; hence = 'due,' 'appropriate.'

aris: ablative of place where, without a preposition, as often.

119. Neptune was sacrificed to as both god of the sea and a protecting deity of Troy; Apollo also was connected with Troy, and had already shown his favour by an oracle.

120. A malignant power must be appeased by a black victim that he may refrain from intervening, a beneficent power's favour won by the sacrifice of a white animal.

121. The story ran that Idomeneus on his way home from Troy, being overtaken by a storm, vowed to sacrifice to Poseidon whatever first met him, if he reached Crete in safety. He was met by his son, whom he sacrificed in accordance with his vow. Crete was then visited by a plague, and the inhabitants expelled Idomeneus. Compare the story of Jephthah and his daughter, and the tale of Beauty and the Beast.

122. **Idomenēa**: a Greek accusative. Cf. *Ilionēa*, *Capanēa*.

deserta: supply *esse*. Crete was not of course deserted by its inhabitants, but room had been left for new settlers.

123. **hoste.** Idomeneus had fought against Troy, and the Cretans in his absence might be expected to prove less hostile to the newcomers.

adstare = 'stand waiting for us.'

124. **Ortygiae** = Delos.

pelago, 'over the sea.'

125. For Naxos and the other islands see Proper Names.

bacchatamque iugis Naxon: literally, 'Naxus revelled over on its heights.' Notice the passive use of the deponent *bacchari*. Compare ll. 143, 460, 475, and *Georg.* ii. l. 487 *virginibus bacchata Lacaenis Taygeta.*

Naxon, as also *Olearon* and *Paron*, is a Greek form. Donysa produced green marble, whence *viridem.*

126. **niveam**: the famous Parian marble was white.

sparsas, 'scattered,' a descriptive word. The sea is scattered over with these islands as a field is with flowers.

127. 'We thread straits racing round many a land.'

legimus. The meanings of this word are all closely connected together. They are as follows: (1) 'to collect,' e.g. *legitis flores*, *Ecl.* iii. l. 92; (2) 'to wind up,' *Parcae fila legunt*, *Aen.* x. l. 815; (3) 'to furl,' *vela legunt*, l. 532; (4) 'to pass through,' 'thread,' as here; (5) 'to pass by,' 'skirt,' as in the two preceding lines, in which *Naxon*, &c., are all governed by *legimus*; (6) 'to pick out,' *legit virum vir*, *Aen.* xi. l. 632; (7) 'traverse with the eye,' *adversos legere*, *Aen.* vi. l. 755; (8) 'to traverse a writing with the eye,' 'read.'

†**concita**: literally, 'stirred by' = 'racing around.' The meaning is quite appropriate, referring to the speed at which the currents would run through the narrow straits which separate the scattered islands. Conington, with inferior manuscript authority, preferred to read *consita* = 'sown with,' 'studded with,' supporting it by a reference to the name *Sporades*. No doubt the reading gives a good and appropriate sense, but is rendered improbable by the fact

that *sparsas*, of which it would be a repetition, has immediately preceded.

128. 'There rises the shout of sailors in varied rivalry.'

nauticus . . . clamor, according to Conington, is to be interpreted of the cry of the boatswain giving time to the rowers, and *vario certamine* of the efforts of the latter. Page, with much greater probability, would refer *clamor* to the sailors' cheers as they start racing for the island which is to be their home. *Vario* will then imply that the ships were racing one against the other in small squadrons, not all in one large body.

129. **hortantur** is used almost as if middle = 'encourage one another,' not, as usually, actively of a leader encouraging his men. Then *petamus* must be taken as the words of the sailors: 'Comrades exhort comrades, crying, "Let us make for Crete and our ancestors."' Others would put a colon at *socii*, and consider *petamus* to be an oblique subjunctive, 'bid us seek' (so Sidgwick). Conington gives the spirit of the words well in his rendering, 'For Crete and our forefathers, ho!'

130. **prosequitur.** The word is used equally of friendly and hostile following, but here it obviously bears its technical sense of escorting a parting guest.

a puppi, 'astern.' A very common use of the preposition meaning 'on the side of.' So we find *a fronte* = 'in the van,' 'in front'; *a lateribus* = 'on the flanks'; *a tergo* = 'in the rear.' So *firmus ab equitatu* = 'so far as cavalry was concerned.' Closely connected is the use of *ab* to describe work assigned: e.g. *servus a pedibus* = 'a lackey'; *ab epistolis*; *a rationibus*.

131. **Curetum:** see ll. 104 and 111, notes.

132. **avidus** is to be taken with *molior*. Observe that adjectives expressing gladness, willingness, eagerness, and their opposites, are much more common than their adverbs.

optatae. Conington explains this as a reference to the Roman custom of choosing a site with auspices; for which compare l. 109, note. This view seems better than that of Page, who would connect *optatae* with *avidus* = 'eagerly desired,' because Vergil is much addicted to introducing Roman customs into his descriptions.

muros optatae molior urbis = *opto urbem et molior eius muros* (Forbiger).

molior = 'begin to build'; the word implying, as usual, difficulty or effort. See l. 6, note.

133. **Pergameam:** supply *urbem*. Notice the use of

cognomine. The *cognomen* of a Roman was a family name or epithet added to the *nomen*, which specified the *gens* of the person mentioned. For example, *Scipio* was called *Africanus*, and this epithet was his *cognomen.* Now just as the general derived this name from the name of a conquered country, so the newly-founded settlement in Crete took the name of *Pergamus* from Troy, and this name became its cognomen. For another example of the word see l. 334.

134. 'To love their hearths I exhort them, and to raise high a roofed citadel.' The infinitive with *hortor* is a common use in Vergil in place of the usual *ut* and subjunctive. See note on l. 32. Another example occurs in l. 144. 'To love their hearths' means that the new settlement is to be looked upon as a permanent home, not a mere resting-place.

arcemque : literally = 'to raise a citadel with roofs,' i. e. raise and roof in a citadel.

tectis is ablative of manner, not, as it has been taken, dative.

135. **fere** has caused difficulty. Some consider it quite unintelligible, while Conington says it refers to this and the following two clauses, the general idea being that the new colony was nearly settled. A better view is to take *fere* in a limitative sense with *iamque* = 'about this time,' i.e. not insisting on strict accuracy. This use of *fere* is common, especially with words of number, quantity or multitude, with *omnis, reliquus, ultimus,* and similar adjectives, with such adverbs as *semper*, and with *hic.* The expression *iamque fere* occurs twice in Book v. ll. 327, 835; while Cicero uses *tum fere* = 'just about that time.'

subductae : supply *erant*, and compare l. 2. The opposite of *subducere* is *deducere*, which we have already had in l. 71, where see note.

litore : local ablative.

136. 'The youth were busied with marriage, and their new fields.' The scansion of *conubiis* is doubtful. Probably the '*u*' is to be considered long only in arsis, e. g. l. 319, *con ūbia* | *servas*, in thesis, as here, short, *cōnŭbĭīs.* Others would prefer to scan the word always as a trisyllable *cōnūbīīs*, by synizesis, the contraction of two vowels into one sound, e. g. *āurēō*, *ārĭĕte*, *quōād.* The '*u*' is long in *nūbo*, but short in its compounds *innŭbus*, *pronŭba.* The juxtaposition of marriage and farming is to be explained by the fact that they may be taken as representative symptoms of a settled life.

137. 'Laws and houses I was assigning, when suddenly

from heaven's infected expanse, there came on our limbs a wasting, and on the trees and crops a piteous blight, a year of death.'

dabam is used in two slightly different senses of laying down a code of laws, and apportioning houses or sites, two more symptoms of permanent settlement.

tabida must be translated as a noun; grammatically it goes with *lues*, of which it represents the effects on human beings, as *miseranda* does on vegetable life. So Tacitus (*Ann.* xii. 66) calls poison *tabidum*.

membris: a Vergilian dative of the person interested.

138. **tractu** is probably ablative absolute, although it is not impossible to take it as representing the source from which the plague descended. Notice the meanings of *tractus*: (1) 'a drawing' or 'pulling,' e.g. *tractu . . . ferre rotam*, *Georg.* iii. l. 183; (2) 'a trail' or 'course,' e. g *flammarum . . . tractus*, *Georg.* i. l. 367; (3) 'a space drawn out,' 'a region,' as here; (4) 'space,' 'lapse of time,' e. g. *aeri labentia tractu*, Lucr. i. l. 1004.

140. **linquebant . . . animas.** The subject of the verb is general, 'the settlers.' Notice the inversion by which the man is said to leave life, not the life man.

aegra trahebant. By these words Vergil distinguishes between the sick, not necessarily the dying, as Conington takes it, and the dead mentioned in the first half of the line.

141. **steriles** is used proleptically, that is to say, the adjective anticipates the effect produced by the action of the verb, 'Sirius burns the fields to barrenness.'

exurere: historic infinitive, expressing the occurrence of an action without marking the order of time; especially frequent in animated language describing a scene (Roby).

Sirius, the Dog Star, was looked upon as the cause of both drought and pestilence.

143. **oraclum**: syncopated form of *oraculum*, as *vinclum* for *vinculum*, and *poclum* for *poculum*.

Ortygiae: cf. l. 124.

remenso: the past participle of a deponent verb used passively. Compare l. 125 *bacchatam*, note. Cases of this use are common even in Cicero's prose: e. g. *auguratus*, *auspicatus*, *comitatus*, *exsecratus*, *confessus*, *meditatus*, *pactus*, *partitus*, *sortitus*, &c.

144. **hortatur . . . ire**: see l. 134, note.

mari: ablative of space over which.

veniamque precari = 'and to entreat a gracious answer.'

145. †**ferat:** the subjunctive is owing to the indirect question dependent on *veniam.* Instead of *quam* some manuscripts read *quem,* which is more in accordance with the ordinary gender of *finis,* but Vergil makes the word feminine frequently, e.g. Book ii. l. 554; a use found also occasionally in Cicero and Livy.

laborum: genitive of the remoter object corresponding to a prepositional phrase, very common with such words as *fuga* = 'flight from'; *imperium* = 'command over'; *opinio* = 'opinion concerning'; *coniunctio* = 'connexion with,' and the adjectives *dubius, anxius, incertus, trepidus,* &c. 'Whence he bids us seek aid for our troubles, and whither turn our course.'

147. **terris:** ablative of place without a preposition.

148. **effigies:** not the appearance but the images of the gods.

Phrygii = Trojan; see l. 6.

Penates: see l. 12, note.

150. **adstare** here = 'to stand by'; contrast its meaning in l. 123. The word is commonly used of visions.

151. †Should *in somnis* or *insomnis* be read? Heyne prefers the latter, asserting that this was not a dream, because moonlight is mentioned in l. 152, and in l. 173 occur the words *nec sopor illud erat.* The former argument carries some weight, for it must be granted that it is at least inconsistent to introduce material reality into a dream, and it is hard to agree with Page when he says that 'in a dream you may surely see things which really exist.' The second argument is more easily disposed of, for *sopor* does not imply waking, but simply the difference between a true and a false vision (see note on l. 172). On the whole, the weight of evidence tends in favour of reading *in somnis,* especially as in Homer, and the ancient poets generally, a dream is so often employed as the medium of divine intelligence. Conington considers that there is a mixture of dream and vision, and that the moonlight belongs only to the latter.

manifesti = 'in bodily presence.'

152. **insertas** may mean: (1) 'set in the wall' (Heyne), or (2) 'unbarred' (Nettleship following Servius). The latter would give the better sense, but this negative use of *insertas* lacks evidence. The word *fenestra* is used both of the aperture in the wall, and of the glazed or unglazed casement or shutter which admitted the light.

153. Both infinitives are historic; see l. 141, note.

154. 'What Apollo will tell thee when thou hast sailed

to Ortygia, he prophesies here, and unasked, lo! he sends us to thy threshold.'

delato is used instead of a *cum* clause = *cum delatus eris*.

dicturus . . . est = a vivid instead of a vague future; strict logic would require *dicat* = 'would tell thee.'

155. **canit.** As oracles were usually chanted, and in hexameter verse, the word *canere* came to mean 'prophesy.' So we find *carmina* = oracles, l. 445.

tua . . . ad limina. How can the Penates who live in Aeneas' palace be sent to his threshold? Apparently the difficulty can only be surmounted by supposing that the gods were utterly distinct from their images, and that the Penates lived far off with the other gods. The connexion between symbol and essence was much confused in the early religions. Heyne prefers to say that the Penates, kept in the house, came to the threshold of the chamber.

ultro: a very favourite word with Vergil. The notion of the word is going beyond what is necessary or what might be expected. Hence it may often be translated 'unasked,' 'unprovoked,' 'of one's own free will,' &c.

156. **Dardania.** See Proper Names.

arma secuti: compare l. 54.

157. **tumidum** has here merely a general force, and does not imply that any rough weather had been experienced so far; in fact the contrary was the case, l. 130.

158. **idem:** i. e. *eidem*, 'we no less,' 'we also.'

in astra. This prediction does not refer to the deification of Caesar and his descendants, as Wagner holds, but to the glory which is to attend the race of Aeneas, i. e. the Romans generally.

159. **imperiumque urbi dabimus,** 'and empire we will give thy city.' *Imperium* has a double sense here. It contains both the abstract sense of sovereignty, and a concrete reference to the actual dominions subject to Rome.

urbi, primarily, of course, refers to *Lavinium*, but a Roman reader of Vergil's day would naturally apply the prophecy more strongly to 'the city' Rome.

magnis, 'do thou prepare mighty walls for the mighty ones.' *Magnis*, being of the nature of an oracular utterance, is purposely left ambiguous, and probably is meant to include both the gods and great descendants of Aeneas. Conington would confine the word to the gods, the *magni di*, possibly the Penates mentioned in l. 12. Others prefer to explain it as agreeing with *nepotibus*, understood from the preceding *nepotes*, a very improbable view. A third

explanation would take *magnis = magnis rebus*, 'thy great fortune.'

'Then build thy city for imperial sway' (Pitt).

160. **longum . . . laborem,** 'and abandon not the long toil of thy exile.'

fugae : a strong word, may be either possessive genitive, or a kind of genitive of material = 'toil consisting in flight.' Notice the alliteration in this and the preceding line.

161. **mutandae :** supply *sunt*. See l. 2, note.

non . . . Apollo, 'not these the shores the Delian god advised, nor did Apollo bid thee settle in Crete.'

162. **Delius** is, no doubt, grammatically merely an epithet of Apollo, but its position, separated by the disjunctive *aut* from its noun, proves that it has the effect of a second nominative.

Cretae is locative, a use confined to towns, or to islands small enough to be considered as one place. *Corcyrae, Rhodi, Cypri, Aeginae, Deli*, &c., occur in prose (Forbiger).

163-165. 'There is a spot—the Greeks call it by the name of the Western land—an ancient land, powerful in warfare and in wealth of soil; Oenotrian men tilled it, now men say their offspring have called it Italy, from their leader's name.' These lines are taken from Book i. ll. 530-533.

Hesperia : a translation of a Greek adjective [ἑσπερία], 'the land of the evening star.' The name was appropriate enough in the mouths of the Greeks, whose country was east of Italy, but it was adopted also by the Roman poets without any respect for geographical facts. For *cognomine* see l. 133, note.

164. **potens :** always used adjectivally. *Armis* and *glebae* sum up the two points which made Rome's greatness in her earlier days, viz. soldiers and a fertile soil. In fact, the two were really one, for it was the yeomen farmers of Rome who fought her battles, and much of the misery and ultimate decay of the city may be traced to the failure of this class, after the introduction of cheap foreign corn, and the conversion of arable land into pasture.

glebae : literally, a lump of earth or clod; here used of the land generally, although with a reference to the fertility of each portion of the soil.

165. **Oenotri,** 'the men of the land of wine.' See Proper Names.

coluere : explained by the following clause. The land was originally tilled by the Oenotri, whose descendants had now taken the name of Italians.

minores = 'younger generation.' Compare *maiores* = 'ancestors,' and *natu maior* and *minor*.

166. **ducis**: i.e. Italus, a mythical personage.

gentem: observe the race used for the land.

167. **propriae** = 'abiding.' Cf. l. 85, note. 'Hence sprang Dardanus, and father Iasius, from whom came our race.' There is a genealogical difficulty in these lines. The usual tradition is that Iasius was son of Zeus and Electra, daughter of Atlas, and consequently brother of Dardanus. As to his fate, one tradition states that Zeus slew him on account of his love for Demeter; while according to another he went from Italy to Samothrace, where he was instructed in the mysteries, and finally passed to Asia Minor. In the present passage Vergil seems to represent Iasius as the father of Dardanus, and Sidgwick and Papillon consider that he has varied the usual story; while Conington seems doubtful what view to take. But Book vii. l. 219 Dardanus is mentioned as son of Jupiter, and this seems conclusive evidence in favour of the view (supported by Page) that *pater* is used vaguely with reference to a distinguished ancestor. Yet this only meets half the difficulty, for *a quo* can only refer to Iasius, while it ought undoubtedly to refer to Dardanus. Of this difficulty no explanation worthy of mention has yet been adduced.

168. **nostrum**: notice that the gods speak as Trojans.

169. **laetus.** The reason for joy is explained by *haud dubitanda*; no longer could there be doubt as to the future home of the exiles; a plain direction is given, and aimless wandering should cease.

170. **haud**: as usual, negativing a single word.

refer: the *re* in this word may have two meanings: (1) 'in return'; (2) 'again,' of restoration to a proper or normal state. Hence *refer* is not 'carry back,' but 'carry as is due or proper.' So *reddere* = 'to pay what is due,' while *redire* often has the meaning of returning to favour which has been lost, and ought to be retained. Compare *resipiscere* = 'to come to one's proper self'; *revalescere* = 'to get back one's proper health,' &c. So *requirat* implies the search for a land with which connexion should not have been broken off. The subjunctive represents an imperative of direct speech.

171. **Ausonias—Dictaea**: see Proper Names.

tibi: obviously Aeneas, not Anchises.

173. 'No empty dream was that, but methought I saw their countenances, face to face, and crowned locks and features before my eyes.'

173. **sopor** is a translation of a Homeric word (*ὄναρ*), meaning an untrue dream, a vision in which no faith is to be put. Others would press *nec sopor* to mean that Aeneas was not dreaming at all, but saw a waking vision. This is improbable, as has been already pointed out, l. 151.

illud refers to the whole state or chain of circumstances described. *Illa* would have been more natural, but Latin preferred to make the pronoun agree with the nearest noun. Cf. *hic labor, hoc opus est.*

174. **velatas**: i. e. 'crowned with fillets,' a frequent method of representation of the Penates, for which see l. 12.

175. **gelidus . . . sudor**: a descriptive touch. A cold sweat is often the result of an impressive or terrifying dream.

corpore: ablative of place whence without a preposition, a use common even in prose with *totus*, *medius*, &c.

176. Here the construction is resumed, the last three lines having been parenthetical.

tendo is almost an instance of the figure of speech called zeugma, i.e. the use of a verb appropriate to one noun with two or more. Here, however, *tendo* is appropriate to both words, but in a slightly different sense. *Tendo manus* = 'I stretch forth my hands'; *tendo vocem* = 'I strain' or 'raise my voice.'

178. **intemerata**, 'undefiled,' combines the meanings of 'unmixed' (wine), and 'pure,' 'choice.'

focis: the altar of the Penates. *Focis* is probably local ablative, but it may also be a dative of the recipient, a case frequently used in Vergil.

honore = 'due homage,' expressed in a material form, i. e. 'sacrifice.' Compare the use of *honor* = (1) 'office'; (2) 'the official who holds office.' *Summus honor* (Juv.) = 'consul.'

179. **certum**: a poetic variation—found also in Plautus—of the prose *certiorem facio.*

ordine: i. e. preserving the order of events, telling the vision exactly as it appeared.

180. 'He recognized the doubtful offspring and the two sires.' Anchises now grasps the ambiguous meaning of the oracle, which had been so worded as to be capable of pointing either to Dardanus and Italy, or to Teucrus and Crete, as respectively founder of the Trojan race, and settlement for the exiles which was also their fatherland.

ambiguam combines the meanings of 'doubtful' and 'double.' The *prolem* is the Trojan race.

181. 'And that he had been led astray by a new error

touching ancient lands.' Vergil seems for once to have been forced by a desire to point an antithesis into a quite meaningless opposition. To say that the lands were old and the mistake new, is to introduce an exceedingly poor play on words. Conington thinks that the words express a touch of humour, Anchises being surprised to find he has made a mistake in a subject so well known. Another view is that *novo* is to be interpreted 'strange,' 'unusual.' The genitive *locorum* is to be explained as what Roby calls 'genitive of remoter action implied in a substantive,' i.e. objective genitive. It is equivalent to a phrase with a preposition. Compare *fuga laborum*, &c.

182. **exercite** = 'schooled,' i. e. well tried and tested.

183. **Cassandra:** for her fate see Proper Names.

canebat: of prophecy. See l. 155, note. Notice the alliteration, 'such chance Cassandra chanted.' The jingle of the last three words is said to be quasi-comic in effect, and to be a reminiscence of the early Latin poets. So we find *Fit via vi*; *sale saxa sonabant.*

184. **repeto** = *repeto memoria*, i. e. 'I remember,' and, like other words of remembering, used with the present infinitive: *illam* (i. e. *Cassandra*) must be understood as subject to *portendere.*

portendere here = 'foretell'; it also bears a neuter sense, to 'impend,' 'threaten,' usually with an unfavourable meaning, although Livy uses it with *spes.*

debita: i. e. 'owed to us by Fate.'

185. **vocare** no doubt = 'mentioned by name.

186. 'But who could have believed that the Teucri would come to the shores of Hesperia?'

187. **crederet:** hypothetical subjunctive with the condition not expressed. This use is especially common with negatives or (as here) interrogatives equivalent in meaning to a negative. Others (Sidg., Page, Papillon) prefer to call the use the deliberative or dubitative subjunctive referring to the past.

tum = 'in those days.' Apollo, whose love Cassandra had refused, ordered her thenceforth to prophesy truly, but never to gain belief. Notice *vates*, feminine.

188. 'Let us yield to Phoebus, and at his bidding pursue the better course.' Phoebus had both given the original misunderstood oracle and (l. 155) sent the Penates to explain the real drift of his orders.

190. **quoque** refers to the previous attempts at colonization in Thrace.

190. **paucis relictis:** some apparently preferred the new home just obtained to further wanderings. Conington supposes these few settlers are introduced to explain the legend that Pergamea was founded by Aeneas.

191. **currimus aequor** = 'speed over the deep.' This use of an accusative of the direct object after an intransitive verb is an extension of the cognate accusative. Such accusatives express the extent of the action of the verb and are especially common with verbs of motion. Cf. *itque reditque viam; fugit refugitque vias; currere cursum*, &c.

192. This and the following three lines are a free translation of Homer, and occur again in a slightly different form in the fifth book, ll. 8-11. Observe the use of *postquam* with the perfect, the usual construction; English idiom prefers the pluperfect. Cf. l. 57.

nec iam amplius is scarcely to be distinguished from the much commoner *nec iam*. *Nec* goes with the first clause only, although both *caelum* and *pontus* have *apparent* as their verb.

193. Observe the emphatic repetition of *undique*; compare *saepe . . . saepe* in l. 185.

194. **mihi:** dative of person interested = *meum* (*caput*).

caeruleus, according to Sidgwick and Page, means 'steely,' 'the colour of a thunder-cloud, deep blue or black with a sort of metallic lustre.' It is applied to the sea, sky, and stars, the woad of the ancient Britons, the blue eyes of the Germans, snakes, and cucumbers. It must therefore include all hues and shades between light green and blue black. The ancients were not definite in their ideas of colour, as we see in the use of *purpureus*.

195. **noctem** = 'darkness.'

inhorruit = 'the water shuddered with the darkness.' Vergil has here, as in so many other places, varied and elaborated a simple Homeric phrase, 'the sea became dark beneath it.' His object was to describe two effects, the roughness of the sea just before the storm, which is well described as a shuddering of the waves, and the darkness which came on simultaneously. But by an artificial treatment he has made the darkness the cause of the shuddering, for *tenebris* must be taken as causal or instrumental, although both are really effects of the storm. *Inhorruit* contains the usual idea of bristling, each little wave being represented as shuddering. Sidgwick considers that the word expresses the terror of the water when it feels the approach of the blast. A later poet, Valerius Flaccus, has used the same

metaphor of the air shivering at the bray of the trumpet. Cf. *Sir Patrick Spens*,

'The lift grew dark, and the wind blew loud, and gurly grew the sea.'

196. Notice the double alliteration. *Magna* is to be taken with *surgunt* proleptically, 'the surface rises (so as to be) high.' See l. 141, note.

198. 'Storm clouds enshrouded the day, and night stole away heaven with its rain; the lightnings rent the clouds with redoubled might.'

involvo is a metaphor from wrapping up in clothes or bandages. Southey has used the word in its literal sense, 'In this mantle involve thy feet,' by no means a happy expression.

diem must here be taken as equivalent to *caelum*, the seat of light.

nox umida, 'the wet night.' English would rather change adjective and noun, and speak of 'the black squall.'

199. Notice the intransitive use of *ingeminare*. Vergil uses it elsewhere of the increased violence of wind and fire, the deepening of anxiety, and the loudness of shouts of applause. Dryden has a fine line here:

'And in redoubled peals the roaring thunder flies.'

200. **caecis.** The uses of this word are varied and interesting. (1) 'blind'; (2) 'blind in mind or soul'; (3) 'blind' in the sense of aimless, random, often with words of fearing; (4) in a passive sense = that which cannot be seen, dark, concealed; *vulnus caecum* = 'a wound out of sight,' i. e. in the back; (5) of that which obstructs the sight, thick, obscure; so often with *nox*, *caligo*, *tenebrae*, &c.; (6) blind in the sense of doubtful; so with *casus*, *fortuna*; (7) applied to the hearing and sound, with *murmur*, *clamor*, &c.

201. **ipse**: emphatic because the steersman would of all others be most keen of sight. Notice *negat discernere* = *negat se discernere*. The infinitive may be and was occasionally used without its accusative with verbs of saying and thinking, when the subject of the principal verb and of the infinitive is the same (as in Greek). Caesar has *cum id nescire Mago diceret*, and Cicero *fratres in suspicionem venerunt fanum expilasse* (Roby). l. 603 *fateor petiisse*.

202. **nec meminisse** = 'and says that he does not remember.' An affirmative verb such as *dicit* must be supplied to prevent *negat* . . . *nec* negativing one another. *Nego* being equivalent to *dico* . . . *non*, this construction is not so harsh in Latin as in English. Kennedy says it is an instance of

zeugma and that it = *et negat se meminisse*, but this is less natural than to suppose that Vergil kept the force of the *dico* and dropped that of the *non*.

203. 'Three long days dim with blinding gloom we wander on the sea, as many starless nights.'

adeo is used with an intensive force with pronouns (rarely *ille*), *nunc*, *iam*, *vix*, *sic*, numerals, and the imperative. In Book vii. l. 629, we have *quinque adeo* = 'full five.' For *caeca* see note on l. 200.

soles. The word of course is purposely chosen to express the utter gloom, when even the sun had vanished from the world. The accusative is that of duration of time. Page appropriately quotes St. Paul's voyage to Malta, 'and when neither sun nor stars in many days appeared.'

204. **pelago**: ablative of space over which. After this verse, according to Servius, came three other verses in the margin, but modern editors have not admitted these into the text.

205. **tandem** is emphatic by its position, 'at last,' i.e. when hope was all but gone.

206. **visa**: in true passive meaning, 'was seen.'

aperire may be taken as transitive and govern *montes*, 'was seen to open into view the mountains,' or as reflexive, *se* being supplied from the preceding line, = 'came into view.' The former view possibly gains some support from the fact that in l. 275 the passive (middle) form is used to express a similar idea.

volvere fumum, 'roll up smoke,' the usual sign that a country was inhabited; a Homeric phrase.

207. 'Down fell the sails, to our oars we rose; straightway the sailors bent to their work, whirling the foam and lashing the sea.'

cadunt expresses the speed with which the sails were lowered more vividly than the usual *subducere*.

remis is the dative, literally = 'rise over our oars,' simply expressing the idea of great energy thrown into the work, perhaps also with a notion of rising from the rowing benches to produce greater vigour.

haud mora: a favourite phrase with Vergil to express speed; usually to be rendered by an adverb in English.

208. **torquent** and **verrunt** are almost similar in meaning. The former = 'whirl into eddies,' the latter 'lash into foam.'

209. **servatum** is emphatic. Aeneas was rescued from the waves only to fall in with the accursed Harpies.

210. **excipiunt,** no doubt, as Page remarks, implies

receiving in succession, and is therefore appropriate, as Aeneas saved from the sea was next to meet the Harpies; but possibly there is a hint at the use of the word in hospitable receptions; Aeneas expected friendly treatment after his sufferings, and met the Harpies.

stant, as often, is used for *sunt*, but implying greater fixity. The word is appropriate here, as Strophades means 'the Floating Isles.'

211. **insulae** must be scanned *īnsŭlăe*, the diphthong being shortened before the following ī; this is a Greek custom which Vergil has adopted. Compare *Iliŏ alto*, Book v. l. 261, *credimus an quĭ amant? Ecl.* viii. l. 109.

212. **Harpyiae**: a Greek word [ἁρπάζω = 'to snatch']. In Homer the Harpies occur merely as a personification of the storm winds, but Vergil has followed the later Greek poet Apollonius Rhodius, who represents them as half-human monsters sent by the gods to avenge the sons of Phineus, a Thracian king, whose eyes their father had put out. Probably—if there is any rationalistic explanation of the legend—it had its origin in some species of large bats. Gibbon following Le Clerk suggests that the Harpies were locusts. In the British Museum is a monument known as the 'Harpy Tomb,' from Xanthos in Lycia, dating about 550 B.C. It represents the Harpies—half-bird, half-female monsters—carrying off female figures.

213. **metu.** Phineus was delivered from his tormentors by Zetes and Calais, sons of the North Wind, who chased the monsters to the Strophades. Valerius Flaccus, an imitator both of Apollonius Rhodius and of Vergil (although also a poet of no inconsiderable power has described this combat, which was an episode in the voyage of the Argonauts in quest of the Golden Fleece.

priores: i. e. Phineus' food.

214. 'Fouler than they no monster, more cruel no plague and wrath of heaven rose from Stygian waves.'

215. Notice the boldness of the expression *ira deum*, the unusual character of which is slightly modified by the use of *pestis*. The Harpies being the visible sign of the gods' anger, are called by Vergil their 'wrath,' bodied forth in material shape. It is possible however to take *pestis et ira* as a hendiadys, 'the plague and wrath of heaven' = 'heaven's plague sent in anger' (so Page). But the former explanation, with its bold identification of concrete and abstract, is much more in accordance with Vergil's love for a new, even if strained, expression.

216. 'Maiden faces had the birds, foul exceedingly was the issue of their bellies, hooked their talons, and ever gaunt with hunger their looks.' Notice the alliteration of *v* (as often); it cannot be imitated in English without some loss to the force of the line, 'maiden were the faces of the fowls, filthy that which flowed from their bellies.'

217. **uncaeque manus**: i. e. they had talons, not hands.

218. It is said that Vergil on his death-bed ordered his executors, Varius and Tucca, not to put any finishing touches even to the lines which he had left unfinished. Whether he would have completed these lines, if he had lived longer, we can only conjecture; in many cases it is hard to see how anything could have been added without weakening the effect, in one or two the line has been filled up in a manner not unworthy even of Vergil himself.

219. **delati**: literally = 'carried down,' i. e. from the open sea to the shelter of the harbour. The harbour was apparently regarded as lying lower both than the sea and the shore, hence we find *deducere* = 'bring down from shore to sea,' i. e. launch.

220. **laeta** = 'abundant.' The word is constantly used in Vergil in reference to herbs and crops, of fertility of the soil, fatness of cattle, abundance of farm produce, milk, &c. No doubt the idea is transferred from the owner who rejoices in his prosperity, to the material cause of that prosperity. The same idea occurs in the Old Testament: compare 'sheep bring forth thousands and ten thousands in our streets: happy are the people that are in such a case.'

campis: local ablative; in prose, *in* would be required.

221. **caprigenum** may be either the neuter singular of an adjective, or the genitive plural of *caprigena*, for which see l. 21, note. The phrase is a reminiscence of the old Roman tragedians Pacuvius and Accius.

nullo custode: ablative absolute or ablative of attendant circumstances. The Latin tongue lacked greatly a present participle of *esse*.

222. **divos** = 'the other gods,' distinguished from their ruler.

223. **in partem praedamque** = 'to share the spoil.' This is an excellent example of hendiadys, i. e. expression of a compound idea by the use of two expressions not subordinated but coordinated. The Romans used to vow a portion of the spoil to the gods before advancing to battle, as Livy (quoted by Forbiger) tells us.

224. 'We pile up couches and banquet on the rich feast.'

toros is here used of piles of turf, which at the

improvised banquet represented the couches on which the Romans reclined. So when Aeneas (Book ii. l. 2) begins his tale in Dido's banquet hall, he is seated *alto toro*.

225. **horrifico**: active in force, 'causing horror.'

lapsu: used of any even motion, such as the gliding of snakes, the rolling of wheels, or, as here, the swoop of birds.

226. Servius (quoted by Conington) says there was a line alternative to this, but cancelled by Vergil:

'Resonant magnis stridoribus alae.'

228. **tum** = *porro*.

odorem: so Valerius Flaccus describes the stench of the Harpies as *acerbus*, Book iv. l. 493, and as *patrii . . . averni Halitus*.

229. 'A second time in a deep recess 'neath a hollowed rock, by trees girt round and shivering shade.'

231. **aris**: probably local ablative, but, according to Sidgwick, recipient dative. See l. 178, note.

reponimus: of a second attempt.

232. **ex diverso** = *ex diversa parte*, the neuter adjective being used as a noun. Cf. *profundum*, *altum*, *medium*.

caecis: see note on l. 200.

233. **pedibus . . . uncis**: i. e. with talons ready to snatch.

234. 'My comrades then I bid seize their arms, and say war must be waged with the accursed race.'

capessant is the indirect (oblique) jussive subjunctive, found frequently with such verbs as *volo*, *sino*, *postulo*, *censeo*, *hortor*. In the following line the construction changes to the ordinary accusative and infinitive dependent upon a verb of saying.

235. **dira** = 'accursed.' This adjective originally belonged to the technical language of the augurs, having the meaning of ill-omened. Hence it came to be used as a substantive, *dirae* = portents, and as a proper name = 'the Furies.' Probably Vergil had this use in mind here, although the common poetical meaning, 'detestable,' 'terrible,' would also fit the noun *gente*.

236. 'Even as bidden so they do.' Notice this use of *ac* (*atque*) equivalent to 'as' or 'than,' and very common with *idem*, *par*, *similis*, *aequus*, and their adverbs, and with *contra*, *contrarium*, *iuxta*, &c.

ac with the indicative in comparative sentences shows that the occurrence in question is a fact; where it is a supposition we usually find *quasi*, *ac si*, *tanquam*, &c., with the subjunctive.

tectosque, 'and hide their swords in concealment here and there in the grass, and bury their shields in ambush.' *Tectos* and *latentia* are both used proleptically, expressing the result of the action. See l. 141, note. The *dis* in *disponunt* implies 'in different places.' The idea of hiding is strongly emphasised by the number of words bearing this sense.

238. **delapsae:** i. e. swooping for a third attack, the first beginning at l. 225, and the second ll. 232–234.

curva: a customary epithet. Many adjectives in the ancient poets were attached generically to nouns, without any specific reference to the facts of the case. So in Homer a hero's chief characteristic is mentioned with his name when there is no notion that it is displayed in some particular passage. So Achilles is 'swift of foot,' Odysseus 'wily,' Hector 'manslaying,' and the like. So ships are 'curved,' the sea is 'wine-dark,' &c. Vergil often imitates this use.

240. **aere cavo,** 'the hollow bronze,' i. e. the trumpet. Compare the use of *ferrum* = 'the steel' (i. e. swords, &c.), and of *aurum* for golden vessels, rings, coined money, &c., l. 355.

240–241. 'My company charge, and essay a strange conflict, to mar with the sword the ill-omened birds of the sea.'

nova = 'unusual,' the way in which the conflict was unusual being explained by the following infinitive, which as a verbal noun is the direct object of *temptant*, and in apposition to *praelia*: 'a conflict,' 'the marring.'

obscenas, like *dira*, l. 235, is a word drawn from the language of augury, implying unfavourable omens. 'Among almost all the ancients things, which were held to be of ill-omen, were called *obscena*.' [Paul. ex Fest., p. 201.]

pelagi: the Harpies, according to Hesiod, were daughters of the ocean nymph Electra.

243. **sub sidera,** 'up to the stars'; merely a poetical phrase for 'upwards,' not to be pressed literally. So Vergil speaks of people in prayer stretching out their hands towards the stars, i. e. heavenwards.

246. **infelix:** yet another word of augury. *Infelix* is of course the opposite of *felix*, 'that which brings ill-luck, unpropitious'; 'prophetess of evil.'

rumpit . . . vocem: a Greek phrase affected by Vergil, with whose love for inversions of ordinary language it agreed. 'Makes these words break from her breast.'

247–248. 'War too for our slaughtered kine and slain steers, children of Laomedon, is it war ye prepare to wage,

and to drive the guiltless Harpies from their hereditary realm?'

bellum is the emphatic word, and is to be taken with *etiam*. The argument runs thus: 'You have slain our herds, must you also attack us when we resent such robbery?' Page prefers to take *etiam* as merely an intensifying particle, 'war indeed,' a use not uncommon is indignant questions. This will give very good sense, but the first rendering seems the more natural, and it is quite in Vergil's style to omit the 'in addition to,' which Page finds necessary with *etiam*.

248. The term 'children of Laomedon' is purposely chosen as a reproach; children of a faithless, perjured man, and worthy sons of their father. For Laomedon's double breach of faith see l. 3, note.

249. **patrio:** according to Conington, equivalent to *proprio* = 'our own.' Page explains it as the 'natural exaggeration of an injured female.' But it seems more natural to refer it to the Harpies' ancestry, alluded to in *pelagi*, l. 241.

250. This line is a solemn order to attend to an impressive and important statement. It occurs again in Book x. l. 104, where Jupiter gives utterance to his will touching the struggle between Trojans and Rutuli.

animis is to be construed with both imperatives.

251. **Phoebo.** Phoebus did not prophesy on his own initiative, although he possessed the power of inspiring others with the prophetic inspiration, but acted as the mouthpiece of Jupiter (Zeus), revealing the divine will by such channels as were most suitable to each individual case.

252. **Furiarum.** The Furies or Dirae [Eumenides] were originally embodiments of curses pronounced upon a criminal. Their names were unknown and their number unlimited. Later writers reduced them to three, Tisiphone, Alecto, and Megaera, and introduced differences of age amongst them, whence *maxima* here probably = 'eldest.' Vergil has here confused Furies and Harpies, probably looking upon the latter as a branch of the former, whose attributes of punishing crime they shared.

253. 'Italy ye seek with all speed, and, the winds invoked, to Italy shall ye go, and it shall be granted you to enter her havens.' Both the position and repetition of *Italiam* mark it out for emphasis. 'Ye shall get your heart's desire, but not till hunger has driven you to eat your tables,' a prophecy which, to the Trojans' ears, would seem to reduce the gaining of Italy to an impossibility.

vocatis: probably = 'invoked.' Others prefer to take

it of the readiness of the winds to come at the Trojans' call.

254. Notice the accusative *Italiam*, without a preposition, a construction usually confined to the names of towns and small islands.

255. **datam**: i. e. 'by destiny.'

256. 'Before monstrous hunger and your murderous wrong to us constrain your jaws to gnaw and devour your tables.'

iniuria caedis, 'the wrong consisting in your attempted murder of us.' The genitive is that of kind or contents (Roby), and is often equivalent to an apposition.

caedis: an angry exaggeration; for the Trojans had not been able to injure the Harpies, although they had tried.

257. **ambesas . . . absumere** = *ambedere et absumere*. For this use of *amb* [ἀμφί], which is found in composition only, compare *amplecti, amputare, anquirere.*

subigat: subjunctive of purpose. *Antequam*, referring to future time, is generally used with the future perfect or present subjunctive; the former indicating mere temporal force, the latter final.

mensas. This was an old prophecy, although no one but Vergil has placed it in the mouth of the Harpy. It was ascribed either to Jupiter at Dodona, Venus, or the Erythrean Sibyl. The prophecy was fulfilled in the seventh book, where the Trojans are represented as eating off cakes instead of plates, and then as eating the cakes too. Thereupon Ascanius in boyish glee cried out, 'Look, we eat our tables too!' and the prophecy was fulfilled. The ancients seem to have felt no incongruity in allowing the gods' oracles and commands to be fulfilled, by some quibble, in the letter only. Compare the story of Cyrus and the prophecy that he should be king, told by Herodotus.

259. Notice the alliteration, 'but my comrades' blood ran cold with sudden terror, and curdled.'

sociis: dative of person interested, where genitive might have been expected.

260. Page is clearly right in taking *armis* and *pacem* both with *exposcere*. At first the Trojans thought of demanding peace, i.e. liberty to feed undisturbed, at the point of the sword; but after the deliverance of the oracle they were fain to demand peace, i. e. security from the threats of the Harpies, with vows and entreaties.

261. **exposcere** is to be treated as almost an example of zeugma, being strictly applicable to *precibus*, less so to *armis*.

Sidgwick prefers to take *exposcere pacem* with *votis precibusque* only, and to supply with *armis* another verb = 'to have their way.' This interpretation will not commend itself to many.

262. **sint:** subjunctive, because the clause is virtually in Oratio Obliqua. The direct speech was *exposcere pacem, sive deae sunt, seu . . . volucres.* For *dirae obscenaeque* see ll. 235, 241, notes.

264. 'Calls on the great gods and enjoins due offerings.'

magna is emphatic; gods powerful enough to overrule the Harpies.

indicere is a technical term of Roman life, an instance of Vergil's love for bringing in contemporary customs, and applying them, regardless of chronology, to the heroic age. *Indico* = 'to proclaim publicly,' and is repeatedly used with *concilium* = 'a meeting of councillors'; *supplicatio* = 'a public prayer or solemnity'; *comitia* = 'an election'; *bellum* = 'war'; *servorum numerum et pondus argenti*, of sumptuary laws, &c.

266. **placidi:** apparently = *placati*, 'appeased.'

tum, 'then he bade tear the cable from the shore, and uncoil and ease the sheets.'

267. **rudentes.** What Vergil here calls *rudentes* (a word used of any of the lighter cordage of a ship's rigging) are obviously the *pedes* or 'sheets.' These were ropes fastened to the lower corners of a square sail, in order to set it to the wind, one to larboard, one to starboard. These sheets, when not in use, were furled into a coil, and must be unfurled, and then braced so as to enable the sail to catch the wind. *Excussos* refers to the unfurling; *laxare* to the letting out of the sheet, which would be necessary to catch the full force of the wind (*Dictionary of Antiquities*).

268. **undis:** ablative of space over which. See ll. 124 and 204, *pelago*.

269. †**vocabat** is to be joined with *ventus* as well as with *gubernator*, but agrees with the latter substantive only. This is usually only the case when joint action on the part of the subjects is not intended to be expressed; but here the opposite is the case, and *vocabant* (read in some inferior manuscripts) would be more regular.

270. 'Woody Zacynthus' is a reminiscence of Homer, as is the practice of leaving a vowel short before *z*. Such words as *Zăcynthos, smăragdus, sciurus, Scămander*, cannot otherwise be introduced into hexameter verse.

271. For names see Proper Names. 'Neritus with towering rocks' cannot be the mountain, but must be an island.

272. 'The crags of Ithaca, Laertes' realm' is obviously a contemptuous expression. Homer frequently mentions the rugged nature of the island.

'Rough Ithaca we shun, a rocky shore,
And curse the land that dire Ulysses bore.'—(Pitt.)

273. **altricem:** feminine form of *altor*, used with feminine nouns only. Compare *genetrix*, *effectrix*, *victrix*, &c. For the genitive *Ulixi* see note on l. 87. Observe the use of *saevi*. It is rare to find Ulysses mentioned by the Trojans without some uncomplimentary epithet.

275. 'And Apollo, dreaded by sailors, comes into sight.' There was a temple of Apollo at Leucate, the south-west promontory of the island of Leucas, and Vergil must be referring to this here; but the next line as obviously refers to Actium, where there was another temple to the same god. Vergil would seem to have confused the two temples.

For **aperitur** see note on l. 206.

276. **urbi:** Actium, the scene of the great battle, B.C. 31, in which Octavianus, by his victory over Antony and Cleopatra, gained the supreme power in the Roman state. The reference is no doubt intentional, and meant as a compliment to Augustus.

277. 'The anchor is cast from the prow, and the sterns stand along the shore.' The ancient anchors closely resembled those still in use, but occasionally had only one fluke. They were carried at the prow. When a ship was anchored off shore the prow was always turned towards the sea.

278. **insperata:** they had not dared to hope to reach land safely, because they had to pass so many Greek settlements.

279. **lustramur** = 'we purify ourselves.' A middle use, for which see note on l. 47, and Appendix. The meeting with the obscene Harpies had rendered purification necessary. Jupiter is specially mentioned here because the Harpies were his servants, and the prophecy (l. 251) had come from him.

votis, 'and with offerings we set the altars ablaze.' *Votum* is here used not of the vow but of the offering vowed. So even the wooden horse is called *votum* by Petronius. For the use of *incendere* = 'to make a fire upon' compare Book viii. l. 285 *incensa altaria*.

280. 'And throng the Actian shore in Ilian games.' The reference here is obviously to the games founded at Actium by Augustus in honour of his victory over Antony and Cleopatra. They were held at intervals of five years.

celebramus must be taken in its literal sense of 'crowding,' although the notion of 'honouring' is no doubt also present. Conington says *celebramus litora ludis* is a variety for *celebramus ludos in litore.*

281. **patrias . . . palaestras** = 'national wrestling bouts.' The *palaestra* [παλαίστρα] was originally the place where the athletes were trained and exercised in boxing and wrestling for the games. Hence the word obtained the meaning of wrestling-bouts. According to Conington it is given here as a specimen of other games ; but the mention of the 'slippery oil' proves that the word is strictly used of wrestling only.

labente : epithet transferred from the body to the oil, which makes the body slippery.

282. **iuvat . . .**, 'what joy to have escaped so many Grecian towns, and to have held on our flight through the middle of the foe.'

284. 'Meanwhile the sun rolls round his mighty year, and icy winter with the northern blasts roughens the waves.' By a 'year' Vergil obviously means the space covered by the sun in a year, and *annum* may be translated 'circle,' because the Romans connected *annus* with *annulus*, 'a ring.' It matters little whether *annum* be taken as cognate accusative (Page), accusative of the object (Conington), or accusative of motion through (Papillon).

286. 'A shield of hollow bronze, that mighty Abas bare, I fasten on the door that fronts us, and mark the deed with this line.' The *clipeus* was the large round shield carried by the Greek hoplite, but superseded in Rome by the oblong *scutum.* It was concave on the inside, and was made of bronze, of ox-hide covered with metal, or of wickerwork with leather or metal covering it.

gestamen : in apposition to *clipeum.* Of *Abas* little is known. According to Servius he was king of Argos, and possessed a shield which, after his death, put the enemy to flight. This shield was kept in the temple of Hera at Argos. Was this shield, as Page suggests, taken by some Argive to Troy, and captured by Aeneas ; or was Abas some Greek, not elsewhere mentioned, slain by Aeneas, confused here with the mythical Argive king ? The difficulty cannot be solved and is of little interest.

287. **postibus** : presumably 'on the temple door,' but Vergil has not cared to go into details.

carmine : an inscription, such as is to be found on the

tripod dedicated by the Greeks after Salamis. The *carmen* is given in the next line.

288. The verb *dedicat* or *dedit, dicavit, dedicavit* [*D. D. D.*] must be supplied.

de expresses victory over, as often. Cf. *triumphare de*; *de Atheniensibus victoria.*

'These arms Aeneas took from conquering Greeks.'—
(Dryden.)

289. **transtris.** 'The *transtra* were cross-benches upon which the rowers sat in large vessels, where there was more than one man to each oar. They stretched from the ship's ribs to some internal support; but their exact length and arrangement are not known (*Dictionary of Antiquities*).

290. **verrunt:** see l. 208, note.

291. 'Forthwith the hills of the Phaeacians we bury in mist.' 'The hills of the Phaeacians' are the mountains of Corcyra, the modern Corfu, famous of late years for earthquakes and Turkish misgovernment, but identified by the ancients with Scheria, the island in which Homer placed the Phaeacians.

aerias: possibly proleptic = 'so as to become misty.' The adjective lacks support in this meaning, but *aer* is not unfrequently so used. Generally *aerias* is taken as = 'lofty,' 'reaching to heaven'; but if the first explanation is possible it agrees better with *abscondimus.* The latter word is used of those who by leaving a place make it disappear behind them. Homer speaks of the 'shadowy mountains of the Phaeacians' land.'

292. **legimus:** see note on l. 127.

portu = *portui*, dative. Compare l. 541 *curru*, and l. 692 *sinu.*

293. **Buthroti:** genitive of definition, a rare use for which the apposition *urbs Buthrotum* is usually found. Compare l. 477 *Ausoniae tellus.*

294. **incredibilis:** epithet transferred from *rerum* to *fama.* Compare *labente*, l. 281.

296. **coniugio:** abstract for concrete = *coniuge.* Compare l. 471 *remigium* = *remiges.*

Aeacidae: not 'son,' but 'descendant' of Aeacus, who was great-grandfather of Pyrrhus or Neoptolemus.

297. 'And that Andromache had a second time passed to a lord of her own stock.'

patrio = 'Trojan.'

iterum: because she had previously been wife of Hector, son of Priam, and brother of Helenus.

cedo, with dative, or *in* and accusative, was a technical term for 'falling as a possession to the lot of,' common with such words as *quaestus*, *captivus*, *praeda*, *provincia*.

298. **incensum**: supply *est*. See l. 2, note.

299. The infinitives depend on *amore* = 'yearning to.' The noun being equivalent to *cupere* or *velle* takes a similar construction. In prose the gerund is more common.

301. 'When it chanced that Andromache was offering a solemn feast and gifts of mourning before the city in a grove by the waters of the feigned ('mimic,' Sidgwick) Simois,' &c.

dapes = 'a funeral feast,' of which probably the spirit of the dead was supposed to partake. Others take the word as meaning 'libations' only; but this is not necessary, for *libo* may be used of other offerings (e.g. *fruges*, *bacas*), besides libations.

302. **falsi**. The river was called Simois in memory of the Trojan river. *Falsi* implies that it was not the original stream.

303. Notice the omission of any name with *cineri* and *Manes*; of course the name omitted is Hector's.

304. **ad tumulum**, 'she called the shade to come to Hector's tomb, a cenotaph of green turf, and altars twain, whereat to weep, that she had dedicated.' She was invoking Hector's shade to come to the tomb to partake of the feast she provided. This is better than, with Papillon, to translate *ad* 'at the tomb.'

caespite: ablative of material.

inanem: because the body had been burnt, and the ashes disposed of at Troy.

305. **geminas . . . aras**: see l. 63, note.

causam lacrimis. *Causam* is in apposition to *aras*. Observe the dative, which is much less common than the genitive.

306. 'When she beheld me coming, and—all distraught—saw Trojan arms encircling me, dismayed at such mighty marvels, she grew stiff while yet she looked, and life left her limbs.'

307. **monstris**: literally, 'portents'; for to her disordered imagination the Trojans were ghosts sent by Heaven to announce or forbode some new evil to come.

308. **calor** is frequently used of the heat of life, which Lucretius calls *calor vitalis*.

309. Notice the number of words to express the slow recovery from a swoon, 'hardly,' 'at length,' 'after long time.'

longo . . . tempore = *post longum tempus.*

310. 'Is it a true form, a true messenger thou dost appear to me?' Prose would probably have required *vera facies, verus nuntius* to be accusatives in agreement with *te*; but the poet, no doubt from metrical considerations, has preferred to make the appositions agree with the subject of *affers.* Vergil uses a similar construction in Book i. 314 *mater sese tulit obvia* = *obviam sese.*

311. **aut** . . ., 'or if kindly light has left thee, where is Hector?' Light was in Latin, and even more in Greek, the sign of life; so that *lux* can be used almost as a synonym of *vita.* So to be void of light = 'to be dead,' and in Greek 'to see the light,' frequently = 'to live.' Notice the variation 'light has left thee,' for 'thou hast left the light.' Aeneas was so constant a companion of Hector that Andromache wonders that if they are dead they should be parted.

313. **vix** . . ., 'scarce to her wild sorrow do I answer in few words, and troubled falter with broken accents.'

314. **subicio.** The *sub* implies 'in answer to,' 'just after,' as in *succinere* = 'chime in,' *succlamare* = 'shout in answer.' Aeneas could only manage to utter a few words here and there, both on account of the trouble in his own mind, and of Andromache's shrieks and sobs.

hisco: an expressive word, = 'open my lips,' used in comedy of those who cannot speak except in jerks.

315. 'I live indeed, and drag out life through all utter calamities.' *Ducere* is a common metaphor from spinning, but here the *omnia extrema* form the frame through which the thread is dragged.

316. †There is a variant *fides* for *vides*, which would give a good sense, *fides* being used of that which will stand the test of scrutiny by the senses.

317. **deiectam** = 'fallen.' The metaphor is kept up in the words *casus*, 'lot,' literally 'fall,' and *excipit*, 'catches,' 'receives,' although the latter word has also its frequent sense of taking in succession, as in l. 210. Hector's position was so high that Andromache must have fallen, whoever was her next husband.

318. **revisit.** A question mark must be put here. 'What lot that is worthy of thee has found thee?'

319. 'Andromache, wife of Hector, dost thou still abide as Pyrrhus' wife?' This rendering, according to Conington, implies an unfeeling reproach to Andromache, and therefore he removes the stop at *revisit*, and puts a note of interrogation at *Andromachen* (writing the accusative on weak

manuscript authority), thus making *Pyrrhin conubia servas* a distinct sentence. But the reproach, if it exists, is not thus removed, but only postponed to the second half of the line, and it is quite possible to consider the question as caused by pity, not by blame (so Kennedy, Sidgwick, Page). In the absence of stronger manuscript support of the accusative, the rhythm of the line is decisive against Conington's view.

Hectoris is the possessive genitive, not an imitation of the Greek elliptical use with such words as 'son,' 'wife,' &c. Observe the elision of *e* in *Pyrrhin'* before a consonant, and compare *tanton*, x. 668, and *mortalin*, xii. 797.

servas implies duration and fixity, almost = 'art constant to.'

321. 'Ah! happy alone beyond all others the daughter of Priam!'

una is joined, as frequently, to emphasize and strengthen a superlative. So Book ii. 426 *iustissimus unus*. In prose we often find it with such words as *maxime*. For *una*, *sola* is occasionally used. The *virgo* is, of course, Polyxena. When the Greeks, after the fall of Troy, were lingering on the Thracian coast, Achilles' shade appeared, and demanded that Polyxena should be offered up as a sacrifice to him. This was done, accordingly, by Pyrrhus. The tale forms a large part of Euripides' *Hecuba*. Vergil, however, makes the sacrifice take place under the walls of Troy.

322. **hostilem ad tumulum.** The 'foeman's tomb' is that of Achilles.

323. **sortitus** = 'drawing of lots.' The prisoners, except Andromache, who, as Euripides tells us in the play of that name, was assigned to Pyrrhus, Achilles' son, were allotted to the various Greek leaders.

pertulit: as giving the reason of the happiness of Polyxena, might have been expected to be in the subjunctive, but Vergil has chosen to emphasize the descriptive rather than the causal idea of the sentence, and therefore has preferred the indicative.

325. **patria incensa**: either ablative of place whence, or ablative absolute: the difference is inappreciable.

diversa: as in l. 4 *diversa exsilia* = 'far away.'

326. 'The scorn of Achilles' son, and his youthful pride, by bearing him a son in slavery, I endured.'

stirpis Achilleae points the bitterness of the line more than the mere name Pyrrhus would have done, for it recalls Hector's death at Achilles' hands. Observe the joining of

the abstract *fastus* and the concrete *iuvenem* ; English will hardly allow of this, and *superbum* must be translated as an abstract noun.

327. **servitio:** ablative of attendant circumstances. *Servitio enixae* explains *tulimus* ; the endurance consisted in bearing a son while in the position of slave. The son of Andromache by Pyrrhus was named Molossus.

deinde, 'when his desires had been satisfied' (so Page).

secutus = 'wooing.'

328. **Ledaeam.** Hermione was grand-daughter of Leda, being daughter of Menelaus and Helen. The term 'a Spartan bridal,' according to Conington, no less than the epithet *Ledaeam*, contains a jeer, as the marriage of Leda's daughter Helen with the king of Lacedaemon, Menelaus, had turned out so disastrously.

329. 'Passed me on to Helenus a slave, to be a slave's bride.' *Que* is not grammatically necessary, but its use is justified by the increased emphasis which it produces. Pyrrhus, tired of Andromache, passed her on to a slave ; nay, more, to be a slave. Papillon well translates, 'thrall to thrall.'

330. **illum** = Pyrrhus.

ereptae . . . coniugis. Hermione had been, before the Trojan war, betrothed to Orestes, but his suit was rejected in favour of Pyrrhus. *Coniugis* anticipates facts. So Turnus (Book ix. l. 138) speaks of his betrothed Lavinia as *coniuge praerepta.*

331. **Furiis** = 'chased by the Furies of his crimes.' Sidgwick would write *furiis*, and translate, 'stung by the madness born of crime,' refusing to personify *furiis*, because in that case *a* would be usual. But against this it may be urged that the hunting of Orestes by the Furies was a commonplace, and would be easily understood by all Vergil's readers or hearers ; and secondly, the omission of *a* with the agent after passive verbs is not uncommon in Vergil. Conington suggests, and the suggestion is no doubt true, that the personal Furies who punished crime, and the madness caused by crime, were indistinguishable beliefs. Papillon follows Conington in meaning, and, like Sidgwick, writes *furiis.*

332. 'Caught off his guard, and slew at his father's altar.' *excipere* is not uncommonly used of hunters lying in wait for game (Page).

patrias . . . ad aras. To make the parallel between the fate of Pyrrhus and that of Priam, which Vergil obviously

intended to mark, exact, the words should mean 'in his own house,' i.e. at the altar which stood in the middle of the dwelling; but, according to tradition, Pyrrhus was slain at Delphi, where there was an altar to his father. Euripides follows the latter tradition.

333. **morte** is a temporal ablative; cf. *nocte, die, mane.*

reddita = 'given as his due'; for the force of *re* see l. 170, note. It is hard to see, however, how Helenus could be said to receive any part of Pyrrhus' kingdom as his due. Conington therefore supposed that *re* = 'in succession'; but the use of the word lacks support.

For **cessit** see l. 297, note, 'passed to.'

334. **qui** . . . , 'who by an old namê called the plains Chaonian, and all the land Chaonia, from Trojan Chaon.'

Chaon, according to Servius, was a companion of Helenus, but the name Chaonian was much older, and indicated a part of the Pelasgic family in Epirus.

For **cognomine** see l. 133, note.

337. **tibi** marks the change on Andromache's part from explanation to question. By *qui venti, quae fata*, she means to ask whether Aeneas' presence was accidental, and due to pressure of weather, or whether he had been directed to the land by fate.

338. **appulit** is a nautical term, 'to bring a ship to land.' Compare Book i. l. 377.

339. **quid.** Some such verb as *facit* must be supplied. We should say, 'What of the boy Ascanius?' Compare *Georg.* iii. 258 *Quid iuvenis?*

superat: equivalent to *superest* = 'to survive.'

vescitur aura: a Lucretian phrase (Lucr. v. 857 *vesci vitalibus auris*), found also in Book i. l. 546 *si vescitur aura Aetherea.* Vergil implies that the air is the source of life, so that there is no need to follow Munro in taking *vesci* = 'use'; but we may translate 'feeds on.'

340. This half-line is remarkable as being the only one in Vergil in which the sense is not complete. At least three attempts (given by Conington) have been made to finish the line. (1) *peperit fumante Creusa*; (2) *obsessa est enixa Creusa*; (3) *natum fumante reliqui.* Wagner and others, following the reading of some inferior MSS., read *quae* for *quem*, and translate, 'does she live who to thee when Troy . . .' They suppose that Andromache is about to refer to Creusa, but sees from some look or gesture of Aeneas that she is dead. This explanation, which might suit a tragedy, 'is out of place in epic poetry' (Page), and the next line

proves that Creusa's fate was known. The half-verse must be left as quite unintelligible.

341. 'Has the boy, despite all, any love for his lost mother; does Aeneas his sire, does Hector his uncle, fire him at all towards ancient valour and manly spirit?'

tamen is a pathetic touch; 'dead though his mother is.'

amissae: how Andromache received any news of the death of Creusa, Vergil is not careful to tell us, and it is useless to inquire. In such details the poet is quite careless.

342. **ecquid**: adverbial accusative with *excitat.*

343. By 'his sire, Aeneas,' Andromache means 'does the fact (or knowledge) that he is the son of one hero and the nephew of another rouse the boy's emulation?'

avunculus: Creusa was Hector's sister.

347. 'And knew his friends, and rejoicing led us to his palace, and shed many a tear at every word.' There is no inconsistency between *laetus* and *lacrimas*, for tears may be a sign of joy, and, mingled with the pleasure caused by the appearance of his old friends, would be sorrow for the losses called up by the sight of Trojan faces.

348. **multum** is an adverbial accusative, joined here—a rare use—with an object accusative. The construction may be defended by observing that *lacrimas fundere* is merely a poetical periphrasis for *lacrimare*, with which *multum* would be quite unobjectionable. Servius points out that Vergil wisely refrains from putting a speech in Helenus' mouth, his wife having already said enough to interest readers.

349. **simulata** = 'in the likeness of.' Compare Ovid, *Met.* xiii. 721 *simulataque Troia* = 'a mimic Troy'; with the dative *assimulata* is more common.

350. 'A parched stream called by the old name of Xanthus.' Vergil adopted Homer's account of the Xanthus as an 'eddying river,' and contrasts it with its tiny counterpart. As a matter of fact, the original Xanthus was only a small stream, except in time of floods.

cognomine: cf. l. 133.

351. **amplector**: the ancient poets frequently represent their characters embracing and kissing inanimate objects. So the Trojan women embrace the doors ere they leave Troy, and Medea kisses her bed when about to fly with Jason.

353. **porticibus.** The *porticus* ran round the *aula* or *atrium*, and was composed of a narrow walk surrounded by columns

forming a kind of cloister. The *aula* contained the altar, which was thus open to the sky; while the Roman *atrium*, to which the *aula* corresponded, was roofed, with an aperture in the centre, and contained the altar of the household gods.

354. **aulai** is an old genitive. There were three older forms of the genitive than the common *-ae*. (1) *-aes*, which is found mainly in inscriptions on tombs, e.g. *Iuliaes* = *Iuliae*; (2) *-as*, e.g. *pater, mater, filius, filia, familias*; (3) *-ai*, common in Lucretius, and used four times by Vergil, viz. *aquai, aulai, aurai, pictai.* Notice *medio* with the genitive; more often this adjective, and such others as *summus, extremus*, &c., are used in agreement with a noun. Compare l. 232 *ex diverso caeli.*

Bacchi = 'wine.' So *Ceres* = 'corn'; *Neptunus* = 'sea'; *Mars* = 'war'; *Vulcanus* = 'fire,' &c.

355. **auro** = 'on platters of gold.' Cf. l. 240, note.

356. **dies alterque dies**: not to be pressed in its strict meaning of two days only, but = 'day after day.' The metre, according to Sidgwick, expresses lingering.

aurae vela vocant, 'the breezes call the sails (to the deep).' Compare l. 70 *vocat Auster in altum.* The singular, *carbasus* (literally = 'linen'), is much less common than the plural in this sense. Compare Eng. 'canvas.'

357. **tumido**: because the wind makes the sails swell.

358. **vatem.** Helenus was a famous seer in Homer.

359. **Troiugena**: a Lucretian word chosen as being dignified in sound. So l. 550 *Graiugenum.*

interpres = 'a go-between.' In religious language = 'one who explains to mankind the will of Heaven.' Also used of one who expounds anything not generally understood; so we find *interpres portentorum* = 'a soothsayer'; *interpres caeli* = 'an astrologer'; *interpres comitiorum* = the Haruspices who declared whether an election had been properly held or not. Finally, it was used in its modern sense of 'interpreter.'

divom: for form see l. 21, note.

360. **Clarii**: i.e. *dei* = Apollo. See Proper Names.

sentis = 'dost understand.' 'Perceivest with inward vision.'

361. This line contains a reference to the two methods of divination by means of birds. (1) By the note, by means of *augurium*; the birds whose cry could be taken as an omen (raven, crow, owl) were called *oscines.* (2) By the flight, by means of *auspicium*; the latter class of birds were called *praepetes*, or, if they flew low, *inferae.*

362. 'Come speak, for religion has given me favourable presage for my whole voyage.'

prospera must be taken quasi-adverbially with *dixit*. It may be ranked as a case of transferred epithet = *dixit prosperum cursum*. See l. 281, note.

363. **suaserunt . . . petere.** This use of the infinitive with *suadere* and *persuadere*, although (for metrical reasons) most common in verse, occurs also in prose, instead of the usual *ut* and subjunctive.

364. **repostas**: syncopated form of *repositas* = 'remote.'

365. **dictuque nefas.** The use of *nefas* in this passage is unexampled in Latin. Elsewhere it is an indeclinable noun, but Vergil has here treated it as an adjective = *nefandum*. It has been proposed to treat *dictuque nefas* as a parenthetical explanation, but the *-que* renders this quite impossible. For the form *dictu* see l. 26, note.

366. **prodigium,** like *monstrum*, is used of what is, or seems to be, an impossibility; here of the eating of the tables.

canit = chants in prophecy. See l. 155, note.

367. **obscenam** = 'hideous,' literally 'ill-omened.' See l. 241.

prima: as often = *primum*; 'what perils first shall I shun?'

vito: indicative, used as vivid form of deliberative subjunctive. See l. 88, note.

368. 'What must I follow to overcome such great toils?'

possim is not to be taken as deliberative subjunctive, but as an ordinary hypothetical subjunctive, with the protasis contained in *sequens* = *quid si sequar*?

369. **hic** = hereupon.

de more: a constant phrase in sacrificial rites. According to Papillon, Vergil was anxious to recommend to the Romans the old practices of religion which Augustus desired to restore. See l. 65.

370. 'Implores the favour of the gods and loosens the fillets of his holy head, and to thy shrine, Phoebus, with his own hand leads me awestruck by the fulness of divine presence.'

pacem: as in the phrase *pace tua*, 'without any offence to you.' The hair was unbound by those who expected to receive the divine inspiration, for, according to Servius, the mind was thus freed, and made more ready for the *afflatus*.

371. **limina** probably refers to the threshold of the inmost shrine or *adytum*, the sacrifice being offered in the

outer temple court. It is also possible to consider this to be an example of *hysteron proteron*, i.e. the approach to the temple, although earlier in time than the sacrifice, is placed after it. If *limina* is taken to be the temple threshold, the sacrifice must have been outside the sacred ground, which is hardly probable.

372. **ipse manu**: a frequent Vergilian expression, often quite untranslatable into English, intended to call attention to the action of the agent.

suspensum no doubt refers to the mental agitation of Aeneas, who is doubtful whether to fear or to hope. I cannot here follow Page in believing that there is any reference to Aeneas' walk; it is true *suspenso gradu* = 'on the toes,' but to think that Vergil meant to represent his hero as seeming 'to walk on air' is almost comical.

numine: as often, of the presence of the god, emphasized by *multo* as being very plainly felt.

374–6. 'Goddess-born, for that thou farest o'er the deep with mighty auspices plain is the proof: so does the king of gods allot the Fates, and rolls the wheel of change: such is the appointed circle.'

nam is explanatory. Helenus before giving his prophecy explains why he is justified in aiding Aeneas in this way. It is because he sees the hand of God upon him in his wanderings that he is ready to reveal all that the Fates and Juno permit.

maioribus obviously (as Forbiger says) = 'greater than usual,' not with any reference to the *di maiores.* The ablative is that of accompanying circumstances.

375. **manifesta** is predicative; supply *est.*

fides is here objective = 'the cause of belief,' not subjective = belief.

deum rex: i.e. Jupiter.

376. **sortitur, volvit . . . vertitur.** There is here a mixture of metaphors. *sortitur* refers to the drawing of lots by Jupiter, who may or may not be inferior to the powers of destiny. In *volvit* the idea is that of a wheel on which the *vices*, changes and chances of this mortal life are placed to revolve, while *vertitur ordo* refers to the unchanging succession of events so revolving. Notice Vergil's favourite alliteration of *v*; cf. ll. 102, 196–7.

377. **quo**: as usual instead of *ut* with a comparative in final clauses.

hospita: originally *hospes* = 'a host'; then it was transferred to 'a guest, or friend,' lastly = 'a stranger.' The word

is used adjectively, and rarely in the masculine form, more frequently in the feminine and neuter plural, with inanimate objects. See l. 539.

379. **expediam**: literally to extricate or let loose, hence to explain or unfold in speech.

nam explains *pauca* in 377. Helenus could unveil more, but in part is forbidden by Fate and Juno, and in part is ignorant. *cetera* goes both with *scire* and *fari*.

380. Juno had always been the enemy of Troy since Paris decided that Venus was the fairest of the goddesses, and would naturally be particularly averse to Aeneas as the son of her successful rival for the golden apple. So at the very beginning of the Aeneid it is Juno that is looked upon as the cause of Aeneas' wanderings and hardships.

381. 'Now first, the Italy which thou dost now think near, and, in thy witlessness, dost prepare to make its neighbouring havens, far hence a long path that is no path, parts from thee by long lands.'

Italiam: taken rightly by Page not of Italy generally, of which the east coast at least could not be considered far off, but of the part of Italy where Aeneas was to settle.

iam: i. e. after having already journeyed so far.

rere: rare second person of *reor* = *reris*.

382. **vicinos** has more emphasis than the translation marks. 'Near, too, thou thinkest the havens which,' &c.

ignare: vocative for nominative. Compare Book ii. 282 3 *quibus Hector ab oris exspectate venis?*

383. According to Kennedy 'the jingle of words is used to express prophetic obscurity.'

longis . . . terris = 'by a long stretch of land,' referring to the coast line of Italy which must be passed. Conington prefers to take the words as = from our far land, i. e. Epirus.

via . . . invia: an imitation of Greek negative adjectives. For the verbal contradiction compare Tennyson's 'Faultily faultless,' and 'Faith unfaithful kept him falsely true.'

384. **ante**: to be taken with *quam*, l. 387.

lentandus (supply *est*) = 'must be bent,' i. e. with the vigour of the rowers. Henry takes it to mean 'must be made supple,' the oars becoming pliant by dint of long rowing.

386. The 'infernal lakes' were the volcanic lake of Avernus and neighbourhood, near Vesuvius, which were supposed to communicate with the lower world. See l. 442.

insula. Homer speaks of Circe's 'Aeaean island,' and Vergil identifies it with the *Circeius Mons*, a promontory in

Latium, connected with the land by the drying of the marshes. For Circe see Proper Names.

387. **possis**: subjunctive of purpose.

terra: local ablative.

388. 'The tokens thereof I will tell thee; do thou keep them stored in thy mind.' Notice the use of the future imperative, to give dignity and force to the command. This form is of frequent occurrence in laws. Compare the law in the Twelve Tables, *hominem mortuum in urbe ne sepelito neve urito*.

389-92. The prophecy is fulfilled in the eighth book, l. 81, &c.

sollicito, 'in thy sore distress.' Aeneas was at the time faced by the hostility of Turnus and the Latin tribes.

fluminis: the Tiber. *secreti* referring naturally to some quiet spot on the bank; *ad undam*, cf. Book viii. l. 82 (Forb.).

390. Observe the monosyllabic ending. Compare l. 375. In the famous line of Horace (*Ars Poet.* l. 139) *parturiunt montes, nascetur ridiculus mus*, a similar ending is intended to give a comic effect. Pitt renders—'a large white mother of the bristly kind.'

391. 'Shall lie the mother of a litter of thirty young.'

caput corresponds to the English 'head' both in its literal and applied senses, e.g. *caput papaveris* = 'a poppy head': *caput aquae* = 'a river head': *caput facere* = 'to come to a head' (of a boil); of animals (as here); of a pole tax: &c. The thirty is taken to be a reference to the number of years which elapsed between the foundation of Lavinium, and the removal to Alba Longa, which town is hinted at in the words *alba . . . albi*, in the next line (so Forb.).

393. **laborum**: genitive of object of action, implied in the substantive or adjective. Compare *fuga periculi, cura rerum*; and with adjectives, *tenax propositi, patiens laboris*, &c.

395. 'Fate will find a way, and Apollo will answer when you call upon him.'

viam: i. e. some way by which the letter of the Harpy's prediction may be fulfilled; see l. 257. *Adesse* is frequently used of the presence or aid of a deity.

396. **has . . . hanc**: with a gesture pointing to the shore.

oram: in its original meaning of 'border,' or 'edge.'

397. **nostri aequoris**, 'the Adriatic.'

398. **malis**, 'unkindly,' 'hostile.' No doubt in this line Vergil had in mind the south of Italy of later days, which, from the number of its Greek inhabitants, was known as *Magna Graecia*.

Grais: dative of the agent, for which see note on l. 14. Here it occurs with the present, usually it is found with the gerundive and perfect passive.

399. The Narycian Locrians, after the death of their chief, Ajax, son of Oileus, settled on the shore of Bruttium, to which they had been driven by a storm.

400. **milite** = 'soldiery.' Compare the use of *pedes* for infantry, *eques* for cavalry, *levis armatura* for light-armed troops.

401. **Idomeneus:** see l. 122. 'Here the famed town of the Meliboean chief, tiny Petelia, resting on Philoctetes' wall.'

Meliboea was a Thessalian town, the king of which, Philoctetes, on his way home from Troy was driven by the storm on to the Bruttian coast, where he founded Petelia.

402. **parva** is said to explain the name *Petelia*, which is derived from an archaic word, *petilus* = 'thin.' Virgil mentions this little town because it had won fame by a gallant although unsuccessful resistance to Hannibal.

403. **steterint,** 'shall be moored,' lit. 'shall have stood'; *stare* being used as equivalent to *sisto* (intransitive) = 'to stop,' in fact Wagner says that *steterint* is from *sisto*, not from *sto*.

405. **velare:** imperative middle = 'veil thy head.' See note on l. 48, and Appendix. It has been suggested that *velare* is infinitive active used (as in Greek) for imperative, but the only authority for this construction is a passage in Valerius Flaccus, which is capable of easy emendation. Vergil is endeavouring to provide an explanation for the Roman custom of praying and sacrificing with the head covered.

406. An ill-omened sight or word was enough to destroy the efficacy of a sacrifice.

in = 'during,' or 'in the midst of.'

honore = 'worship.'

408. 'This sacrificial rite let thy comrades and thyself observe, and pure in this holy use let thy descendants abide.'

On **teneto** see l. 388, note.

409. **casti** = *pii* (Conington).

manere, in this sense of 'abiding by,' is common: compare *manere in sententia, in voluntate, in mente*; so sometimes without the preposition: cf. Vergil, *Aen.* ii. 160 *Tu modo promissis maneas.*

nepotes: i. e. the Romans of Vergil's day especially.

410. **digressum**: i. e. leaving Italy.

orae: dative after *admoverit*.

411. 'The barriers of narrow Pelorus draw apart.'

rarescent is a word implying 'thinning,' and probably here the poet had in his mind the gradual thinning of a mist. Valerius Flaccus (i. 285) speaks similarly of the apparent withdrawal of Sestus from its twin Abydos, as the ram carrying Phrixus and Helle drew near the two towns, one on the European, the other on the Asiatic side of the Hellespont.

Pelorum is a headland on the Sicilian side of the straits of Messina, which, seen from a distance, appears to form, with the Italian headland on the other side, one continuous barrier. Then as the ship draws nearer, the strait comes into sight, which Vergil explains by saying that the barriers draw back.

412. **laeva** (notice emphatic repetition): i. e. coast along the east coast of Sicily, and then turn westwards at its south-east extremity, Pachynum, instead of turning straight through the straits.

tibi is probably dative of the agent after *petantur* (see l. 398, note), although it may be ethic dative—'I tell thee.'

longo . . . circuitu: of the long voyage round Sicily in opposition to the far nearer way through the straits.

414. 'These lands by violence once and mighty confusion rent—such is the power of change of age's distant time—were severed, so men say, whereas either land was one unbroken tract.' So Valerius Flaccus (i. 589), who often copies Vergil, describes Italy loosing with tears the land of Sicily, and the waves breaking in between the hills. Cf. Tennyson, *Passing of Arthur*:

'A land of old upheavn from the abyss,'

and the Scandinavian legend of the separation of Zealand from Norway: Gefion the goddess tore it from the mainland with a yoke of oxen.

415. This line is a parenthesis to explain such a marvel by recalling the lapse of time and its great power. The change itself may have been gradual or sudden—*dissiluisse* appears to point to the latter—but what the poet wished to emphasize was the fact that, given enough time, any change may be expected.

416. **dissiluisse**: with *haec loca*, depending on *ferunt*. The subject to the latter verb is general, 'men say,' or 'so runs tradition.'

protinus: with *una*—'one continuous tract.' The word

is used of place, as here; of time = 'right on,' 'forthwith,' cf. Vergil, *Aen.* ix. 336, 337 *si protinus illum Aequasset nocti ludum*; metaphorically = 'further,' 'consequently,' *si inimicus est, protinus interfector est*, Sen. Book x. 1. 12 (Roby).

417. **medio** = 'between.' Either a local adverbial use, or dative = 'in medium.'

vi: adverbial ablative of manner.

undis: instrumental.

418. **Siculo**: ablative of separation.

arva . . . 'and betwixt fields and towns parted by their shore flows the sea with narrow tide.'

419. †The words **litore diductas** have caused much trouble, and have been explained in various ways. Conington translates 'separated in respect of coast,' the ground on which the cities stood being disconnected, not, as formerly, continuous. Sidgwick apparently accepts this view. But even if this use of the ablative is possible, which certainly seems very doubtful, surely *litoribus* would be required. Page explains it by saying that the water takes the place of an imaginary line bounding Italy and Sicily, and as the strait becomes wider, this line becomes the coast line, and by constantly retiring carries with it the cities and fields on either side. This is virtually Heyne's explanation, *ubi erat litus, ibi mare*, and is at least preferable to the one first quoted. Another reading, *aequore*, is quoted, which would clear up all difficulties, but it can hardly be accepted, on the principle *difficilior lectio potior*. *Litore* might easily be changed to *aequore*, but not *aequore* to *litore*.

420. **dextrum** . . . **laevum**: the Italian and Sicilian sides respectively.

Scylla is described by Homer in the twelfth *Odyssey* as a dreadful monster with twelve feet, and six long necks, with a head on each. Up to the middle she is sunk in the cave, but her heads are above the gulf, and she fishes with them for dolphins and sea-dogs. With every head she carries off a sailor from such ships as pass.

implacata = 'never sated.' *Implacabilis* would be the more usual word.

Charybdis lies under a great fig-tree growing on a cliff, and there she sucks down water thrice a day, and thrice a day spouts it forth. If a ship passes while she is sucking in the water it must be lost with all on board. Odysseus avoided Charybdis, and escaped with the loss of six men whom Scylla devoured.

421. **atque** . . . 'and thrice in the bottom whirlpool of

the abyss she sucks in sheer mighty waves, and again tosses them in turn to the sky, and lashes the stars with foam.'

ter: a reminiscence of Homer's 'thrice a day.' In ll. 566, 567 the spouting takes place thrice in quick succession.

gurgite: local ablative.

422. **in abruptum**, 'sheer downwards,' 'beneath her cliff.' *Abruptus* is frequently used in prose = 'precipitous.'

sub auras: simply poetical for 'upwards.'

425. 'Dragging ships upon the rocks,' an exaggeration of Homer's description, by which she was confined to one sailor for each head.

426. 'Above a human face, a maiden's beauteous breast to the waist, below a monster of misshapen form, with dolphin's tails joined to wolves' belly.'

prima is opposed to *postrema*, as 'upper' and 'lower.' Vergil has here deserted Homer's account, and followed the legend which represented Scylla as changed in her lower parts by Circe's magic, on account of her love for Glaucus.

427. **tenus**, with ablative singular or genitive plural, always follows the word dependent on it. For the genitive compare *Georg.* iii. 53 *crurum tenus a mento palearia pendent.*

pistrix is also found in the form *pristis*, which, according to Servius, is only used when it refers to the name of a ship. Pliny uses it of whales 'two hundred cubits long.' Another form *pistris* is found in Valerius Flaccus, ii. 531.

428. **commissa**: middle use; cf. l. 47, note, and Appendix.

utero . . . luporum = 'womb that brings forth wolves.' So Milton, *Paradise Lost*, ii, describes Sin as surrounded by hounds, which, when disturbed, crept back into her womb:

'Far less abhorr'd than these Vexed Scylla.'

429. ''Twere better to traverse the goal of Trinacrian Pachynus with long delay.'

metas is a metaphor from the Roman circus. The goal or turning-point was a group of three conical columns, raised on a basement at the end of the barrier (*spina*), round which the chariots turned. There were two *metae*, one at each extremity of the *spina*, called *meta prima* and *meta secunda* (*Dictionary of Antiquities*). Here the word is applied to Pachynus, the southern cape of Sicily, round which the ships must turn to reach Italy by the longer route.

431. **quam** follows the comparative force of *praestat.*

432. **caeruleis**: a constant epithet of anything connected

with the sea. Conington asserts that the ancients conceived the gods of the sea to be of that colour.

432. **canibus** is merely a variety of *luporum*, l. 428.

resonantia saxa. So Milton, *Paradise Lost*, ii:

'The hoarse Trinacrian shore.'

433. 'Moreover, if there be any foresight in Helenus, if any faithfulness in his prophecy, if Apollo fills his mind with truth.' *prudentia* refers more to the subjective, *fides* to the objective side of the prophecy. That is to say, *prudentia* lays more stress on Helenus' knowledge, *fides* on the truth it contains and the confidence it begets. *Si* expresses not so much a supposition as a fact. 'Since what I say is true, therefore pay heed to this one warning.'

434. **veris**: neuter. This use is uncommon with the adjective, except with the nominative or accusative. Usually, if an adjective in an oblique case might be either masculine or neuter, it is more in accordance with Latin usage to take it as the former.

435. **illud** refers to what follows. It is very common in Latin prose to begin a sentence with *illud*, which is explained in the following sentence. So here it refers to the prayers and sacrifice to Juno, ll. 437, 438. *Pro* = 'instead of.' *Unus* is frequently joined with a superlative or its equivalent: e.g. *iustissimus unus* = 'the most just of all.' *Unus maxime ex omnibus*, &c.

436. Take **iterumque iterumque** with **monebo.**

437. In this and the next line the emphasis lies on the first word. 'Great Juno's deity worship thou first with prayer: to Juno gladly chant thy vows, and by thy suppliant offerings o'ercome the powerful queen.'

primum: adverbially, not with *numen*.

438. **cane.** For the word's use in sacred matters, above all in the chanting of oracular prophecy, see l. 155, note.

libens (or *libens merito*, abbreviated, L. M.): a constant formula in paying a vow: e.g. *Iovi libens meritoque vitulor*, Plaut. *Pers.* 2. 3. 1. Very frequent in inscriptions (L. and S.).

439. **supera**: a strong word well suited to the violent hatred of Juno, which was to be borne down by prayer and sacrifice:

'And vanquish heaven's imperial queen with prayer.'
(Pitt.)

For **donis** some MSS. give *votis*, no doubt on account of the phrase, *votum libens solvit.*

440. **fines**: accusative of motion towards, without a preposition as often in verse.

441. **Cumaeam . . . urbem** = *Cumae.*

accedo is usually followed in good prose by *ad* or *in* with the accusative, but the simple accusative is common in Tacitus and the poets, while Ovid frequently employs the dative.

442. 'Avernus' haunted meres and rustling woods.' For the lakes with their supposed connexion with the under world see l. 386, note.

lacus et Averna must be taken as a hendiadys, see l. 223. *Averna* is an adjective to which *loca* must be supplied, 'the Avernian region.' Vergil uses the same plural form: Book vii. l. 91 *imis . . . Avernis.*

sonantia silvis: a Vergilian refinement on *sonantibus silvis*. *silvis* is an ablative of respect.

443. **insanam,** 'frenzied': the possessor of prophetic powers was considered 'frenzied,' but the word was rather complimentary than otherwise, as implying the presence of a deity in the person possessed (so Page).

The **vatem** of course is the Cumaean Sibyl—no doubt some ancient tradition of the place—who is brought before us in Book vi, where she conducts Aeneas, as Vergil conducts Dante, through the nether regions. In later days another poet, Valerius Flaccus, was one of those to whose charge the Sibyl's prophecies were entrusted, and he speaks (i. ll. 5–6) of the *cortina Cymaeae . . . vatis.*

444. 'Chants destiny and entrusts to leaves her marks and names.'

notas and **nomina** are not to be pressed as distinct, but are merely a poetical periphrasis for writing. [Heyne takes *notas* = *litteras*: *nomina* = *verba.*] The Sibyl wrote her prophecies on leaves and then let the leaves lie about, so that the wind often blew them into disorder, and those who consulted her would at times only get disconnected sentences. Such are the persons mentioned, l. 452, who have to go away without an answer. The Sibylline books were no doubt merely a collection of such prophecies, which were taken at hazard by opening at any chance place, a custom common in later days with Vergil himself and the Bible. Juvenal (viii. 126) speaks of *folium . . . Sibyllae.* It is noticeable that in Book vi Vergil represents the Sibyl as prophesying by word of mouth, not by writing.

446. **digerit in numerum** = 'arranges in order.' The words *in numerum* are similar in meaning to *ordine* in the next line.

448. **eadem,** as often, has an adversative sense, 'and

yet.' It may be either feminine singular, referring to the Sibyl, or neuter plural with *carmina*. In either case its force is the same: it points out the difference between the care with which the prophecies are at first placed in order, and the negligence which suffers them to be blown about by the wind, and does not trouble to restore them to their places.

448. **cardine**: although usually translated 'hinge,' the *cardo* was not at all like the modern hinge. It consisted of a pivot and socket by means of which a door was made to open and shut. Pivots were fastened to the top and bottom of the door-leaf, while sockets were let into the door-sill and lintel for the pivots to turn in (*Dictionary of Antiquities*).

449. 'And the door flutters the light leaves.' The door is represented as doing what is really the work of the wind. The whole phrase is slightly artificial, for Vergil seems to be endeavouring to render dignified what can only be a very homely circumstance.

450. **deinde** = 'thereafter.'

cavo . . . saxo: of the cave.

452. 'Unadvised they depart, and hate the Sibyl's seat.'

inconsultus literally means 'unconsulted,' in which sense Livy uses it of the Senate, whose opinion had not been asked. A more common meaning (found in Cicero) is 'inconsiderate,' 'indiscreet.' In the present line it can only imply 'without receiving advice,' a use not found elsewhere, but supported (according to Nettleship) by the use of *consulo* = *moneo*, with the accusative.

odere is expressed co-ordinately, but really is subordinate in meaning: hatred of the Sibyl was the effect of receiving no answer, 'depart with hatred in their hearts.'

453. 'Here let no loss of time be of such value in thy sight—albeit thy comrades chide, and thy voyage calls thy sails mightily to the deep, and thou canst fill thy canvas with favouring winds—that thou dost not draw near the prophetess, and with prayers demand that herself she chant her oracles, and in gracious wise unseal her voice and lips.'

morae . . . dispendia = 'loss consisting in delay,' the genitive defining the meaning of *dispendia*.

tanti is locative, expressing value or amount at which. This construction is common with the words *tanti*, *quanti*, *magni*, *multi*, *parvi*, *nihili*, *flocci*, *huius*, *assis*, *boni*, and the genitives *pluris*, *minoris*, which are due apparently to false analogy (Roby).

454. **vi**: ablative of description.

cursus . . . vela vocet is a variation on the idea that the sea or wind calls the ships, the idea being that all circumstances of the voyage seem to be too favourable to be lightly missed.

455. **sinus**: of the bellying folds of a sail filled by the wind.

secundos: a transferred epithet strictly to be referred to the wind.

456. **quin** follows *ne . . . tanti*, a construction according to the sense; *ne . . . fuerint tanti = ne tibi obstent.* The more usual construction would be *ut non.*

poscas is in some editions followed by a full stop, but the parallel passage, Book vi. l. 76 *ipsa canas oro*, is sufficient to prove that *canat* here too must be made dependent on *poscas.* The subjunctive is jussive, corresponding to an imperative in Oratio Recta.

457. **ipsa** is emphatic. It is to be a special favour to Aeneas that the Sibyl shall prophesy to him by word of mouth, and not commit her words to leaves.

459. 'And how thou shalt shun or support each toil.'

quo goes closely with *modo*, with which in prose it would form one word.

fugias: subjunctive, as being an indirect question. The *-que* is disjunctive = 'or,' as often.

460. **venerata**. For the passive use of deponents see l. 125, note, 143, &c.

461. **liceat**. According to Conington the subjunctive is on the analogy of such expressions as *haec habui quae dicerem*, and Sidgwick calls it generic, or indefinite. It seems more likely that it is really a confusion of two kinds of conditional sentence. What Vergil meant to say was, 'This is all which I can tell thee,' but he has expressed it in the form of a vague future supposition, 'This is all that I could tell thee, if I were to try.'

462. **ingentem** is proleptic, that is to say, it anticipates the result of the verb; see l. 141, note.

†**factis** (for which there is a variant *fatis*) goes with *fer*, not with *ingentem.*

463. Do not translate **quae** at the beginning of a sentence by an English relative. We break it up into the demonstrative and a conjunction, 'Now when.' Notice *postquam* with its usual tense the perfect, to represent the English pluperfect.

464. **dehinc** in the poets is scanned as a monosyllable or dissyllable indifferently. See Vergil, *Aen.* i 131, 256, for *dehinc*:

v. 722, for *dĕhinc.* The length of the *a* in *graviā* is quite unparalleled in Vergil, but it is said that in Ennius and the old Roman poets the *a* of the neuter plural was always long. Papillon compares *trigintā*, and Sidgwick *posteā*, *anteā*, which latter examples, however, Roby treats as ablatives. 'Heavy with gold and cut ivory,' i. e. presents richly adorned or worked with gold and ivory. The presents were partly of gold, partly of ivory; but all alike were heavy. Page follows Long in referring *elephanto* merely to plates of ivory used for inlaying. Notice the Greek ending with a four-syllable word, especially common when, as here, the word itself is Greek. Compare ll. 328, 680.

465. **imperat:** with infinitive common in verse, being metrically convenient, but in Cicero only found in the passive. The usual prose construction is *ut* with subjunctive.

stipatque carinis ingens argentum, 'packs in the hulls silver plate of great weight.' A variation on the usual *stipat carinas argento. Carinis* is local ablative.

466. The oracle of Dodona in Epirus was said to contain vessels which all resounded if one was struck. The *lebes* was a deep vessel or basin used either to catch the water poured over the hands and feet before and after a meal—such were often prizes at games—or, as a kettle to boil meat (*Dictionary of Antiquities*).

467. 'A breastplate woven together with links, and triple with gold,' i. e. a breastplate with triple links of gold. An example of hendiadys, the *hamis* being really the same as the *auro.* The *licia* was a leash used in weaving, joining alternate threads, so that they could all be lifted together to allow the passage of the shuttle. Where two leashes were used the material was called *bilix*, where three, *trilix* (*Dictionary of Antiquities*).

468. 'And the peak of a noble helm, and flowing crest.' Another variation for 'a helm conspicuous with a peak and flowing crest.' The Greek crest was of horsehair, the Roman of feathers.

469. Notice the use of **sua** = 'his own,' i. e. 'those that suited him.' *Suus* is often used thus, not of the grammatical, but of the virtual subject of the sentence. It = *pater habuit sua dona.*

470. **equos:** for which Epirus was celebrated, *Georg.* i. 59.

duces: not drivers for the horses, but guides or pilots for the voyage. So Dryden:

'Supplies new pilots and new sweeping oars.'

471. **remigium** = *remiges*: abstract for concrete. Compare l. 296, note, on *coniugio* = *coniuge*. Servius points out that Aeneas' company had been lessened by the loss of those who stayed in Crete, l. 190.

472. Although Aeneas was leader of the party, Anchises seems to have exercised much influence. So in l. 9 we find him advising to put to sea.

interea may be added to the words given in l. 464, note, as an apparent ablative.

473. **ferenti**: literally = 'bearing,' hence 'speeding,' 'favouring.' An accusative such as *naves* must be understood. The dative depends on *mora*.

474. **interpres.** See l. 359, note.

compellat = 'addresses.' Frequently this word implies addressing in reproachful terms. while in legal language it means 'to summon to answer a charge,' or 'to arraign before a court.'

475. †There are two readings, *Anchisa* and *Anchisae*, of which the latter = *Anchisē*. The form in *ā* must be considered a Greek vocative, instead of the usual Latin form in *ă*. So we find *Aeacidē* or *ā*, and, vi. 126, the reading varies between *Anchisiadē* and *ā*.

dignate: passive use of deponent, see l. 125, &c.

476. **cura deum** is explained by the details that follow. Heaven had shown its care for Anchises by saving him *bis*; first, when Hercules sacked Troy in vengeance for Laomedon's breach of faith (ii. 642), secondly, when the Greeks destroyed the town.

477. 'There, see, is the land of Ausonia; seize yonder land with your sails.'

ecce and **hanc** are both deictic, i. e. they represent the gesture of pointing on the part of the speaker.

tibi: the ethic dative, calling close attention. For the genitive *Ausoniae* compare *Buthroti urbem*, l. 293, note.

hanc: i. e. Italy generally, not, as in the next line, of the east coast.

arripe: a strong phrase, used again. x. 298 *arrepta tellure semel.*

478. **tamen** is meant to correct possible misunderstanding of *hanc*. 'Sail to yonder country, but not to yonder coast.'

praeterlabare: jussive subjunctive in dependence on *necesse est*. *Ut* is omitted, as with *velim*, *postulo*, *censeo*, *fac*, &c. The verb here = *praeternavigare*, a use said to occur nowhere else.

479. **pars illa,** 'the western coast.'

pandit: frequently used of oracles; cf. l. 252.

480. **pietate**: this—filial affection—was the chief characteristic of Aeneas, who even speaks of himself as *pius*.

quid . . . ? 'why proceed I further, and by my speech delay the rising wind?'

481. **demoror**: a strained use, as though the winds were kept waiting by Helenus' farewell. So in ii. 647–8 Anchises says *annos demoror*, 'I keep waiting the years that would hurry me to the grave.' Compare Valerius Flaccus, i. 350, 351 *Zephyrumque ratemque morantes solverat amplexus.*

482. **digressu . . . supremo,** 'a parting for ever,' as they could never hope to meet again.

483. 'Brings robes brocaded with thread of gold, and a Phrygian mantle for Ascanius.'

picturatas = *pictas acu*, i.e. 'brocaded,' the pattern being made in the weaving with gold thread.

subtegmen (or *subtemen*) = 'that which is woven in,' 'the woof of a web.' From this it comes to be used of thread or yarn, and is especially applied to the 'threads of the Fates.'

484. **Phrygiam** = 'embroidered,' distinguished from *picturatas* by having the pattern worked in the cloth; needlework opposed to tapestry.

The *chlamys* was a Greek mantle with two corners which were fastened in front by a brooch or buckle, the longest part hanging down behind to the knees.

†**nec cedit honori**. This expression has caused much difficulty, and it cannot be said that any final decision as to its meaning has yet been reached. The MSS. vary between *honori* and *honore.* Taking the former reading, we have the following explanations proposed: (1) 'Nor does she fall short of her husband's bounty' (Heyne); the objection to this is the difficulty of understanding 'Heleni.' (2) 'Nor does she fall short of the honour due to Ascanius,' which cannot but seem very forced. (3) With *chlamys* as subject, 'Nor does it fall short of the beauty of the *picturatas vestes*'; the change of subject is against this. (4) 'Nor does she flag in the work of honouring him' (Conington) = *nec cessat honorare*; this use requires support. (5) *Honori* may be used in the sense of the 'dignity' of her husband (Nettleship). *Honor* is not uncommonly used of an official position, e.g. *summus honor* = 'consul'; this use seems hardly suited to Epic verse. The other reading, *honore*, has less manuscript support, and is less probable as being more obvious. With this reading we have two alternatives: (1) 'Nor does she

yield in honour (i. e. in gifts) to her husband.' So Page, who quotes instances in favour of *honor* = 'honorary gift.' (2) With Ascanius as subject, 'Nor does he fail in beauty,' i. e. he does justice to the mantle ; the change of subject is opposed to this. On the whole, Page's version gives the best and most obvious sense, but the reading *honori* having better support, I am inclined to follow Conington, and to translate 'Nor falls she short in the task of honouring,' while acknowledging that the explanation is by no means perfectly satisfactory. Can the words mean 'Nor does she fall short of her position,' i. e. of what is expected of her?

486. 'Receive these, too, to be memorials of my handiwork, and an enduring witness of the love of Andromache.'

The **et** may refer to Andromache's gifts as distinct from those of her husband, or be said—as Conington suggests—when part of her presents have been given.

manuum . . . monimenta mearum is a translation of Homer (*Od.* xv. 126).

487. **sint**: subjunctive of purpose.

longum is grammatically connected with *amorem*, but sense and position attach it to *testentur*.

488. **Hectoreae**: a pathetic touch. Andromache would have Ascanius think of her as she was in her earlier happier days, wife of Troy's greatest hero, not as 'slave wedded to slave,' l. 329.

489. **super**: an adverbial Greek use equal to the article with an adverb = *quae superes*. An instance of the loss which Latin suffered owing to the lack of a present participle of *esse*. Compare *deinceps reges* = 'the following kings.'

490. 'Even so his eyes, his hands, his face he moved.' Page and Sidgwick prefer to take *ferebat* = 'he showed.'

ille is not emphatic, but denotes a change of subject.

491. **pubesceret**. The protasis *si viveret* is left to be understood ; the omission hints pathetically at Andromache's overpowering emotion.

492. **obortis**. The *ob* signifies an obstruction. Compare *obducere* = 'draw over': *obicere* = 'throw in the way': *obloqui* = 'speak against': *obstruere* = 'block up,' &c.

493. 'Live happy, as men whose fate is fulfilled.'

vivite felices: a common formula in saying farewell.

est expresses the particular fact, whereas *sit*, which would have been more regular (*quibus* = *cum eis*), would have given the reason.

494. **sua** makes the sentence generic, and so expresses more

forcibly Aeneas' longing for the rest of any whose difficulties are over.

495. **vobis:** dative of agent after the perfect; cf. ll. 14, 398.

arandum. The metaphor of ploughing in connexion with the sea is common in verse; cf. ii. 780. So with *sulcare*, v. 158.

497. **effigiem,** &c. See ll. 349–351.

499. †**fuerit.** Another reading is *fuerint*, which must be taken with *auspicia.*

obvia = 'less exposed to.'

500. **Tybridis:** genitive after *vicina.*

502. 'Kindred cities in days to come, and peoples of one blood, in Epirus and Hesperia, with one Dardanus as founder, one history, one we will make either Troy in heart: be this the care to await our descendants.'

cognatas: begins the apodosis.

olim, like *quondam*, has three meanings: (1) 'formerly,' most common; (2) 'at times'; (3) 'some day,' as here. It would not, however, be impossible to take it closely with *cognatas* = 'of one kin of old.'

503. **Epiro, Hesperia:** i.e. one city in Epirus, one in Italy; local ablatives.

504. **casus:** a neuter word = hap: most frequently, as here, implying that fortune has been unkind.

unam is secondary; **utramque,** primary predicate. *Unam* with *animis* = 'one in heart,' though divided in position.

505. **ea cura** = *cura eius rei*, 'the care of bringing this to pass.' According to Servius these lines contain a reference to the founding of Nicopolis as a free and kindred state by Augustus as a memorial of the battle of Actium.

506. **provehimur pelago,** 'we move forward over the sea.' The Ceraunian hills run in a north-easterly direction from Buthrotum.

vicina probably refers to proximity to the coast. Others take it near Buthrotum.

iuxta in poets and historians often follows its accusative.

507. 'Whence the road to Italy and journey o'er the waves is shortest.' The passage intended is from Otranto, on the spur of Italy, to the Acroceraunian promontory.

Italiam is accusative of motion towards, depending on the idea of motion contained in *iter.* So vi. 542 *hac iter Elysium nobis.*

brevissimus goes equally with *iter* and *cursus*, although grammatically belonging to the latter only.

508. **sol ruit.** The notion is that of the chariot of the sun rushing down the steep slope of heaven from the zenith. Valerius Flaccus (i. 274) has borrowed this expression in a similar context.

umbrantur opaci, 'grow dark with shadows.' The adjective is used proleptically; compare l. 141, &c. According to Henry, *opaci* = 'shaded with trees.'

'Now had the sun withdrawn his radiant light,
And hills were hid in dusky shades of night'
(Dryden).

509. **sternimur.** Another instance of the middle use of the passive form. See l. 47, &c., and Appendix.

optatae = 'longed for,' because all were weary with rowing.

510. **sortiti remos,** 'having cast lots for the oars.' As to the meaning of this expression there has been much difference of opinion. The custom of the ancients was to decide by lot which of the crew were to row, and which oars they should take. So the passage is generally interpreted. But it is hard to see why reference should be made to this custom at the time of disembarking. Possibly, as Page suggests, the object was to avoid delay in the morning, when an early start was projected. Other explanations are: (1) That some remained on board to look after the safety of the oars; we have no evidence that such was the custom (but see l. 529). (2) Casting lots who should take the oars ashore for safety (Sidgwick). (3) That the oars were carried ashore to serve as tent poles. Valerius Flaccus (i. 352) describes the Argonauts as naming their respective oars and benches, and describes the order in which the rowers sat.

511. **curamus**: a regular word for refreshing the body in any way.

irrigat, 'slumber flows over our wearied limbs.' Vergil has used the same metaphor from water refreshing parched land in Book i. 691–2 *Venus Ascanio placidam per membra quietem Irrigat*—a line copied from Lucretius, iv. 907. Valerius Flaccus has copied but diversified the expression, iv. 15–17:

'. . . Rorem
Quem penes alta quies liquidique potentia somni,
Detulit, inque vagi libavit tempora nati.'

Compare:

'Ere the soft dews of kindly sleep
My wearied eyelids gently steep.'

512. 'Not yet did Night sped by the Hours approach the

middle of her course.' The Hours are personified and represented as Night's charioteers, or possibly her horses—an explanation to which Forbiger objects, because Night is not elsewhere said to be accompanied by the Hours. There is an excellent picture, 'The Chariots of the Hours,' by Mr. Walter Crane.

513. This line is in sense subordinate to l. 512, 'when Palinurus rose,' but is co-ordinated for poetical effect.

haud segnis: lit. 'not slow,' i. e. 'active.' An example of Litotes, i. e. a depreciatory method of speaking, an understating of facts. Compare *non nego* = *aio*.

514. **captat,** 'strives to catch the air with his ears,' a picturesque phrase to express the strained eagerness with which Palinurus listens for the coming of a breeze. Line 519 seems to imply that he is on board.

515. **notat,** 'marks,' i. e. distinguishes the stars one from another. Various stars were used for navigation. The Phoenician sailor steered by Cynosura, the Greek by Helice. See Valerius Flaccus, i. 17–18.

516. **Arcturum**: the Great and Lesser Bear, *Ursa Maior et Minor*, a double constellation near the North Pole, was originally known as the *Septem Triones* = the seven Plough Oxen. Subsequently, five of the stars were looked upon as the wain, two as the oxen, and the two sets became the *Gemini Triones.* Arcturus was the brightest star in the Lesser Bear, whose rising and setting portended wild weather. Valerius Flaccus, i. 416, speaks of one of the steersmen of the Argo, Erginus, *clarae qui sidera noctis Norit,* and l. 419, of Tiphys as being *assidua vultum lassatus ab Arcto.* Cf. Marlowe, *Tamburlaine the Great*, Part i. Act iii. Scene ii.:

> 'As when the seaman sees the Hyades
> Gather an army of Cimmerian clouds,
> Auster and Aquilon with winged steeds,
> All sweating, tilt about the watery Heavens.'

pluvias is intended to give the meaning of *Hyadas* [ὕειν = 'to rain']. The Hyades, a constellation in Taurus, rising in the spring, are naturally connected with rainy weather. Originally they were called *suculae*, which Page derives from *sus* [ῦς] 'a pig.'

517. 'And turns round to gaze on Orion armed with Gold.' Orion is a southern constellation, hence Palinurus must turn round from the North to see it. What are called Orion's belt and sword are indicated here by *armatum auro.* For Orion see Proper Names. In Book i. 535, iv. 52, Vergil scans *Ŏrīōn,* and calls him *nimbosus* and *aquosus.*

Observe the spondaic ending with a Greek word. See Metrical Introduction.

518. 'When he beholds that all is calm in the clear sky.'

constare = 'to be settled,' i. e. he saw no reason to expect a change from his inspection of the storm and rain bringing constellations.

519. The 'clear sign' was probably not a torch, but a call on the trumpet.

e puppi seems to imply that Palinurus had stayed on board, and if so, the second view of l. 510 is strengthened. On the other hand, it is quite in Vergil's manner to neglect all mention of so small a detail as his return to the ship.

castra movemus: a military metaphor, not to be pressed.

520. **velorum . . . alas**: probably a genitive of definition; the *vela* being that of which the *alae* consist. [So Conington, Page.] See ll. 293, 477, notes. Heyne, however, took it as = 'the ends, or corners of the sails,' and Nettleship supports this view by a passage of Sallust, quoted by Servius, *velorum alis remissis.*

522. **obscuros** = 'hazy.'

humilem = the low shore of Italy.

523. Observe the emphatic repetition of *Italiam*. This one word expressed so much to the Trojans. It meant, as they thought, rest from toil, and a fixed settled home. Hence the name was on the lips of all.

525. **cratera corona induit.** The Romans were in the habit of wreathing their wine-cups with garlands at a feast. Homer however frequently speaks of 'crowning the cups with drink' in the sense of 'filling full,' and Vergil may have had this idea in his mind. Compare Book i. 724 *vina coronant.*

527. 'Standing on the lofty poop.' The *puppis* was the part of the ship on which stood the image or images of the tutelary gods of the vessel to which libations and prayers were offered. So in Book x. 171, we hear of a ship with a bronze statue of Apollo on the stern. There is another reading, *prima*, the exact force of which is difficult to see.

528. This line is intended to be exhaustive of all the gods. The genitives depend on *potentes*, which word, in the sense of 'powerful in,' is also occasionally joined with the ablative.

529. 'Grant us a course smooth before the wind, and breathe a favouring gale.'

ferte must be taken as = *date*, but, no doubt, there is a reference to the use of *fero* as = wafting (l. 473).

vento is an instrumental ablative. Kennedy prefers to take it as equivalent to *Ferte ventum viae facilem*, 'Send a wind favourable to our voyage.' Notice the triple alliteration.

530. **portusque patescit,** 'and a harbour opens to our eyes.' This is the opposite of the phrase we have already had in l. 411 *rarescent claustra Pelori.* As the fleet draws nearer, the entrance of the harbour appears to become wider. The port meant is the Portus Veneris in Calabria, in the 'Heel' of Italy, a common starting-point for a voyage to Greece. The neighbouring place was called *Castrum Minervae.*

531. The genitive **Minervae** may depend either on *templum* or *arce*, the former being the more likely, as the latter would imply that *Arx Minervae* was another name for the place, and of this there is no evidence. The temple was traditionally founded by Idomeneus.

533. 'The haven is curved into a bow by the eastern waves.' Observe the use of *ab* with the ablative of the instrument. It is due to the fact that the waves are personified and looked upon as the agent. The opposite construction is found, e. g. Juvenal speaks of columns broken *assiduo lectore*, 'by a never-ceasing reader,' where all idea of personality has disappeared, the idea being merely that of constant reading. *Euroo* is a rare adjective = *Eoo*, which some have read here. Owing to the apparent contradiction between this line and the next, in which Vergil speaks of a barrier of rocks protecting the harbour, Page would translate 'curves into a bay away from the east winds.'

534. **obiectae . . . cautes:** literally 'rocks cast in the way,' i.e. a rocky bar.

535. †**ipse latet:** *ipse*, the *portus.* There is no real inconsistency between *latet* and *patescit.* The harbour is really retired behind its rocky barrier, but on a near approach an entrance is seen, which becomes wider as the ships draw nearer. A reading *patet* has been proposed to meet the supposed inconsistency.

gemino . . . , 'a double wall of embattled crags sends its arms down'; *gemino muro* and *bracchia* really describe the same thing, a ridge of rocks extending in front of the harbour from either side.

536. **refugit,** 'the temple recedes from the shore.' A descriptive phrase expressing the gradual diminution in height of the ridge on which the temple stands as it approaches the shore. The nearer the Trojans approach, the further back the temple seems to stand.

537–8. **primum omen**: the first thing that met the eye was looked upon as an omen. Compare the many medieval superstitions of the luck or ill-luck caused by meeting various animals—e. g. magpies—when first leaving one's house.

quattuor and **candore nivali** are both emphatic as pointing to the number and colour of the horses which drew a conqueror's chariot in his triumph.

late simply means that they were not all grazing together, 'here and there.'

539. **et pater Anchises**: construed with *ait*, l. 543.

hospita = 'strange,' 'foreign.' See l. 377, note. Observe the repetition of the emphatic word *bellum*. 'War thou dost proclaim; for war steeds are armed, 'tis war yonder beasts threaten.'

540. **haec**: deictic.

541. 'But yet those same steeds at times are trained to yield to the chariot, and brook the bit in harmony beneath the yoke.' For *olim* see note on l. 502.

curru is the contracted dative for *currui*, for which compare *portu*, l. 292; *sinu*, l. 692.

succedere combines the meanings of submitting to, and coming under, in the literal sense.

542. **iugo** is an instrumental ablative, the yoke being regarded as the cause which makes the horses obey the bit, which they would not do except for the restraint of the yoke.

concordia strictly more applicable to the horses. See l. 281, &c.—

> 'War is thy portance, stranger soil,
> War,' cries my sire, 'the charger's toil,
> 'Tis war these grazers threat:
> Yet may e'en such one day submit
> To bear the yoke and champ the bit:
> Aye, peace may bless us yet.'—(Conington.)

543. **et** = 'also.' Opposing *pacis* to the preceding *bellum*.

544. **armisonae**: a very rare word, only used here and by Claudian of a cave. A similar adjective is *aerisonus*, 'echoing with bronze,' applied to a cave by Silius Italicus, and to a mountain by Val. Flaccus. A more common epithet of Pallas is *armipotens*, ii. 425.

545. **Phrygio . . . amictu**: *Phrygio* may, as in l. 484, be equivalent to embroidered; Helenus, in l. 405, had used the phrase *purpureo . . . amictu*, or it may imply that the Roman custom of sacrificing with the head veiled was originally Trojan. See l. 405, note.

velamur: middle. See l. 47 and Appendix.

546. 'And in accord with Helenus' bidding, the bidding he gave as most weighty, we duly offer the prescribed sacrifices to Argive Juno.' Notice the attraction of the superlative into the relative clause = *maximis praeceptis quae Helenus dederat*.

547. **Argivae**: emphatic = Juno the supporter of the Greeks, our enemy.

adolemus: the uses of this word are various. Conington (*Ecl.* viii. 66) proposes two explanations. (1) The word is connected with *adolesco*, and means 'to cause to grow,' from which comes the meaning 'to honour' especially by sacrifice, and finally 'to burn.' (2) It means 'to smell' or 'to make to smell,' hence to burn, especially in sacrifice, and finally 'to burn in honour of.' As instances of these uses we may quote *Ecl.* viii. 66 *Verbenasque adole*, where the meaning is 'burn' in a magic charm; *Aen.* i. 704 *flammis adolere penates*. Here it = *augere*, 'to honour by increase.' The meaning is similar in Book vii. 71 *castis adolet dum altaria taedis*. Other authors use the word in the sense of offering in sacrifice, e.g. Tac. *An.* xiv. 30 *cruore captivo adolere aras*, and of burning generally, e.g. *ut leves stipulae demptis adolentur aristis*. *Adolescere* is used in a similar sense in *Georg.* iv. 379 *adolescunt ignibus arae*.

548. **ordine** = 'in order due'; one ceremony following another as was prescribed. So *ex ordine*.

549. This line is difficult, and several views are taken as to its meaning. (1) Conington—following Henry—understands it to mean that the horns or tips of the yards are turned towards the land, because, as the wind comes from the shore, and the ship's head is pointed seaward, the sails will fill out towards the sea, and the *antemnae* which restrain them will point—one at least—straight to land. The objection to this explanation is the difficulty of understanding *terrae* with *obvertunt*, and the over-refinement of meaning, for it is surely almost absurd to speak of 'turning the horns to land' when the idea to be conveyed is that of sailing out into the open; (2) Page translates 'We set square (to the wind) the horns of the sail-clad yards,' understanding *vento*. Papillon and Sidgwick accept this explanation, which is certainly natural and sensible; (3) If it be objected that *vento* is no easier to understand than *terrae*, we may say that *ob* is quite indefinite, expressing merely the notion of 'opposite,' and translate 'turn in the direction of our course.' Then it will be necessary to take *cornua velatarum antemnarum* as = *vela*, which is quite in Vergil's manner. Translate 'We turn

our sails towards our goal.' The *antemna* or 'yard-arm' was made in a large ship of two pieces of fir braced together, and the 'cornu' was its extreme end, to which a square sail was fastened. They were of course two in number (*Dictionary of Antiquities*). Notice the spondaic ending.

550. For **Graiugenum** (for Genitive see l. 21, note) compare l. 359 *Troiugena*.

suspecta: because Helenus had described them as full of enemies, l. 398.

551. **hinc:** of time, 'next.'

Herculei: Tarentum was traditionally founded by Taras son of Poseidon, but colonized afresh by Phalanthus a Lacedaemonian, and a descendant of Hercules. Heyne suggests that Vergil possessed some tradition, now lost, of the founding of Tarentum by Hercules, with whom South Italy was closely connected.

552. **diva Lacinia,** 'the Lacinian goddess' = the temple of the Lacinian goddess (Juno). Compare l. 275, *Apollo* = Apollo's temple. Aeneas did not coast round the bay of Tarentum, but sailed straight across its mouth from the Portus Veneris and the Iapygian promontory to the Bruttian promontory called Lacinian. The temple was connected by tradition with Hercules, who either killed a robber Lacinus, or was refused hospitality by a king Lacinius. Both traditions are given by Servius. Fragments of the temple still stand, which have given the promontory the name of *Capo delle Colonne* (Forb.).

553. For **Caulon** and **Scylaceum** see Proper Names. Papillon points out that although the latter is the more northerly it would be seen second, as it lies in a bay. Observe the ending in a four syllabled word which is a proper name. See Introduction—Metre.

554. **e fluctu:** not with *cernitur*, but = 'rising high from the waves.'

555. 'The mighty booming of the sea and bellowing rocks.'

556. **fractasque ad litora voces,** 'and broken sounds on the shore.' *Fractas* is not to be taken with *ad litora*, 'sounds broken on the shore.' Sidgwick takes *fractas* of the 'break of waves,' apparently meaning 'breakers,' but probably Page is right in taking *fractus* of a broken as opposed to a continuous sound, describing the alternate roar and silence. Compare Book x. 291, and its imitation by Valerius Flaccus, ii. 453 *fracta remurmurat unda*.

557. 'The depths boil up and the sand mingles with the

surf.' *vada* are the waters at the bottom which are shifted from their place, and carry the sand beneath them up to mingle with the waters at the top (so Page). *Miscere,* as usual, of confusion. Sidgwick well compares Tennyson, 'The sand and yeasty surges mix.'

558. Supply *ait* with *Anchises.* Compare l. 99 *haec Phoebus.* 'Of a surety this is the dread Charybdis, these the crags, these the grim rocks whereof Helenus chanted.'

nimirum: not here used, as is often the case, ironically.

illa = 'that famous': *ille* of celebrity. *Haec, hos,* deictic.

560. **eripite.** Supply *nos* or *vos* probably the latter, 'snatch yourselves from danger.' Others would supply *remos,* taking *eripite* as = *expedire.* This is far-fetched.

pariter: i. e. in time.

561. **haud minus ac.** Compare l. 236, where the same phrase, with the substitution of *secus* for *minus,* occurs.

rudentem, 'the groaning prow,' literally 'braying.' No doubt the word expresses the creaking or 'labouring' (Sidg.) of the prow as the steersman turns hastily away from the dangerous spot.

562. **laevas . . . ad undas.** Compare l. 412 for the turn to the left, and the repetition of *laevus.*

563. According to Conington *remis ventisque* is a phrase for using every effort, a variation for which occurs in *remigio veloque* (Plaut. *As.* 1. 3. 5). Cicero too has the phrase, qualified by *ut ita dicam.*

564. **curvato** expresses the shape of a huge wave.

idem: as frequently, points a strong contrast. Now we are tossed to heaven, now let down to the shades.

565. **desedimus:** the perfect expresses momentary action: 'In a moment we are sunk.'

566. **ter:** see l. 421, note. This line goes with l. 565; expressing the roaring at the bottom of the sea as they sink, while 567 is to be referred to 564. This arrangement is an example of Chiasmus, in which the order of the second set of words is inverse to that of the first set.

567. **elisam** = 'dashed upwards,' *ex* in composition having often the idea of passing through intervening space: cf. *evadere.*

rorantia: a powerful exaggeration. The clouds of foam through which the stars appear make the stars themselves appear to drip.

568. **cum** expresses simultaneous action = 'the wind sank as the sun set.' 'The flagging winds forsook us with the sun' (Dryden).

569. **adlabimur oris:** cf. l. 131.

570. 'The haven is withdrawn from the winds' approach, and of ample size itself.' *Ab* is to be taken as 'removed from,' and not with *immotus* = 'unmoved by.' although, as we have seen on l. 533, such a construction is not impossible. Vergil has over-refined his expression, which in full would run *ab accessu ventorum remotus et ventis immotus*, i. e. 'removed from the winds' approach, and unstirred by the wind.'

571. **ipse:** the haven was satisfactory in itself, being both calm and large, but (*sed*) the neighbourhood of Aetna was a disadvantage.

For **horrificis** compare l. 225 *horrifico lapsu*, of the Harpies. The word is transitive and describes the effect on the beholders.

ruinis: according to Sidgwick means the discharges or showers of matter thrown up. Page considers it to have a double meaning, being used both of the fall of the showers, and of the devastation caused by them. Conington points out that the word is occasionally used of violent motion. It is best to translate *ruinis* in its ordinary sense of 'downfall.' The poet probably intended the word to be quite vague, but to express chiefly the notion of falling masses of lava, &c.

572. **interdum:** followed by *interdum* in l. 575, 'Now . . . now.'

atram . . . nubem: the dark cloud which overhangs a volcano. Observe the active force of *prorumpit*, an uncommon use.

573. 'With eddies of pitchy smoke and glowing ashes.'

574. **globos flammarum.** Vergil has already used these words in *Georgic* i. 473, in a similar context, where he describes an eruption of Aetna.

sidera lambit, 'licks the stars,' a graphic exaggeration. Vergil frequently uses *sidera* to express the sky. *Lambit*, a similar metaphor to 'tongues of fire.'

575. 'Now crags, the mountain's severed entrails, it upheaves belching, and molten rocks rolls roaring to the sky.'

scopulos and **viscera** in apposition. Milton (*Paradise Lost*, Book i) has various phrases which recall this passage, and which were doubtless founded upon it, e.g.:

> 'There stood a hill not far, whose grisly top
> Belch'd fire and rolling smoke,'

and

> 'Men . . . with impious hands
> Rifled the bowels of their mother earth.'

576. **liquefactaque saxa:** from *Georgic* i. 473. Page has

a long and ingenious note on the metre of this and the next few lines, in which he points out how 576 is adapted to express a sudden explosion (the three dactyls) of a pent-up force, while *gemitu glomerat* gives the idea of groaning or roaring.

578. There are various legends as to the identity of the giant beneath Aetna. Generally he was called Typhon or Typhoeus, whom Vergil (*Aen.* ix. 716) puts beneath Inarime or Pithecusa, as did Lucan — but Callimachus calls him Briareus. Valerius Flaccus describes Neptune as forcing Typhoeus under the sea and piling Aetna and its cities upon his face (ii. 24–33). So in the Middle Ages the Ostrogothic king Theodoric was said to be buried under the volcano of Lipari, which was known as 'Theodoric's Hell.'

semustum is the best spelling. If *semiustum* is read, it must be scanned *semjustum*, as *abiete* = *abjete*, and *parietibus* = *parjetibus*.

fulmine: hurled by Jove.

580. **ruptis . . . caminis**: i e. fresh mouths or channels for the fire are burst from time to time through the mass of the mountain. Apparently Vergil means to imply that it was not until the giant was placed beneath Aetna that it was a volcano, at all events an active one, and that the fire was the result of the *fulmen* which struck Enceladus down.

581. **fessum . . . latus** is copied by Val. Flaccus in his imitation (ii. 32) *fesso dum pectore molem Commovet.* So *intremere omnem Murmure Trinacriam* becomes *Tunc omnis anhelat Trinacria.*

mutet: the subjunctive is due to the fact that *fama est* introduces Oratio Obliqua.

582. **subtexere,** 'shrouds heaven in smoke,' the smoke being as it were a curtain which hides the sky. *subtexere*, lit. = 'to weave below.'

583. †**noctem**: accusative of duration of time. Other MSS. read *nocte illa.*

monstra refers, no doubt, to the rumblings of the mountain.

584. **perferimus**: *per* is a strengthening affix = 'to the end,' 'throughout.'

det: indirect question after *videmus.*

585. 'For there were neither starry fires, nor a sky gleaming with starlit sheen, but clouds on the dark face of heaven, and timeless night hid the moon in darkness.' *aethra* is said by Servius to be different from *aether*, and to imply 'the brightness of the sky,' as opposed to the mere element of the aether.

587. **intempesta**: a word borrowed from Lucretius, and meaning 'unseasonable' night in which no man may work. Cicero uses the word for the dead of night. In Book x. 184 the word means 'unhealthy,' while Statius uses it as = 'stormy.'

588. **iamque**, as a rule, takes the first place in a sentence; it occurs again second in Book v. 225.

Eoo is originally an adjective meaning 'Eastern,' and here is used substantivally = 'the morning star' [ἠῷος ἀστήρ], i. e. 'Lucifer,' hence equivalent to Dawn. The ablative is that of attendant circumstances. The *e* in *eous* is either long or short.

589. **umentem**: i. e. 'wet with dew.'

590. 'When suddenly from the woods, wasted with utmost leanness, the strange shape of an unknown man, in lamentable guise, came forth and suppliantly stretched his hands towards the shore.' Dryden is almost comic:

'When from the woods there bolts, before our sight,
Something betwixt a mortal and a sprite.'

e silvis: implies that the Trojans had left the woods in which (l. 583) they had slept; it is in Vergil's manner to omit such details.

591. **forma** is emphatic, expressing the outward figure of the stranger.

cultu: ablative of respect = *miserando cultu*. *Cultu* here is used of dress. In Book v. 730 *aspera cultu* the ablative is the same, it refers to civilized habits. Other meanings of the word are 'cultivation of the ground,' 'mental cultivation,' 'worship.'

593. **respicimus**, 'we look back,' i. e. we turn our heads from the ships which we were preparing for the day's voyage.

dira . . . , 'terrible his filth, o'ergrown his beard.'

immittere is used of letting grow unrestrained, especially of trees; but Ovid has used it of the beard, as has Valerius Flaccus, i. 412 *immissus patrios de vertice crines*—where notice the middle use of *immissus*. Cf. Tennyson, *Enoch Arden*:

'Downward from his mountain gorge
Stept the long-haired, long-bearded solitary,
Brown, looking hardly human, strangely clad.'

594. 'Pinned with thorns was his garment.' This passage has been imitated both by Ovid (*Met.* xiv. 166), in a description of the same man, and by Tacitus (*Germ.* 17), who tells us that the Germans fastened their garments with thorns when brooches ran short.

tegumen = *tegmen*.

cetera, 'in all else,' i. e. probably in language and looks, or he may have had some Greek weapons. The construction is that of accusative of respect [τὰ ἄλλα].

595. It is not to be supposed that the Trojans recognized him as one they had seen in the enemy's ranks at Troy; but Vergil has here anticipated Achemenides' history related ll. 613–654.

in armis = *armis indutus*, a use of the preposition supported by Forbiger by several examples.

597. 'For a little stayed panic-stricken at the sight, and checked his steps.'

599. **testor** = 'I implore you.' This use of the verb is rare, the ordinary meaning being 'I invoke as witness,' in which sense it occurs in Book ii. 155 *vos, aeterni ignes . . . testor*.

600. 'By the gods above, and this light of heaven we breathe.' Light is here, as often in the poets, identified with air. The word is here used passively, but it also occurs, in late Latin, in an active sense, e.g. *viscera spirabilia* = 'respiratory.'

601. **tollite** = 'take on board.'

quascumque = *quasvis* or *quaslibet*, a frequent use in Livy. So l. 654 *quocumque absumite leto*. Notice the poetical accusative of motion without the regular preposition.

602. **scio** = 'I confess,' scarcely distinguishable from the following *fateor*. I know I have no claim to ask, yet I do ask. Valerius Flaccus has copied this use i. 196 *Scio me cunctis e gentibus unum Inlicitas temptare vias*. Observe the short *o*, found in Vergil only in *scio* and *nescio*. The later poets extended this use, at first, e.g. in Ovid, to a few words, afterwards, e.g. in Juvenal, to all verbs. Wagner says *scio* is a monosyllable.

Danais: an adjective. Compare l. 689 *Megaros*.

classibus, according to Nettleship, is used in its old meaning 'armies,' in which it probably recurs Book vii. 716.

603. Notice the omission of the accusative with the infinitive; see l. 201, note.

petiisse: of hostile seeking = 'attacked.'

604. **nostri**: i. e. of the Greek forces. This is easier than to imagine it = *mei*, for all the Greeks had merited death in Trojan eyes, and it needed no particular crime on Achaemenides' part to expose him to vengeance.

605. 'Scatter my limbs over the waves, or drown me in the mighty sea.' *Que* is disjunctive, for two ways of killing Achaemenides are suggested, either to tear him piecemeal, or to drown him at once.

606. Observe the hiatus *pereo hominum*: such a hiatus is not uncommon at the caesura, and must here be considered as due to the pause after *pereo*. The tense *pereo* instead of the future or future perfect expresses the speaker's expectation of immediate death.

hominum: opposed to his fear of being eaten by the Cyclops, ll. 626–7.

607. 'So he spake, and grasping our knees and at our knees grovelling, he clung.' The repetition of *genua . . . genibus* is said by Page to express the earnestness of the petition. *Genibus*, not with *haerebat*, but as ablative of place with *volutans*. The latter verb must be used intransitively, in which sense it occurs in Ovid (*Am.* iii. 6. 45) of a river *per cava saxa volutans*. Other participles used in this way are *versans*, *vehens*, *volvens* (*Georg.* i. 163), *movens*, e. g. *res moventes* = movables. Roby connects this use of participles with the passive use of the gerund.

608. †**qui sit**: not 'who he is' (*quis sit*), but 'what man he is,' adjectival not substantival. Some MSS. have *quis*. *Quis* expects merely a name in answer, *qui* desires more details.

sit: subjunctive as being a question in Oratio Obliqua. Observe *fari* after *hortatus*.

609. **deinde** may be taken in two ways. (1) Most probably it is out of place, and should be constructed with *fateri*, 'Next to confess.' Compare Book i. 195 *vina bonus quae deinde cadis onerarat Acestes*. So *sic deinde locutus* = *sic locutus, deinde*, &c. (2) Take it with *agitet*. Then the meaning is, 'we bid him tell us who he is, and of what lineage, and of the fortune which has subsequently befallen him.' Page's criticism that 'unless you have some special fortune at or before your birth it seems foolish to ask about your subsequent fortunes' is scarcely to the point. The questions asked were 'Who are you?' 'What is your birth?' 'What has been your fortune since your birth?'

610. **pater**: contrasted with the following *iuveni*.

611. **praesenti pignore.** *Praesens* is apparently a financial metaphor. *Praesens pecunia* = 'ready cash'; *praesenti die dare* = 'in ready money.' So *praesens poena* = 'immediate punishment,' *praesens supplicium* = 'instant execution.' The pledge is immediate but implies future help.

612. This line occurs also ii. 76, where it may be spurious.

613. **patria**: adjectival, not noun in apposition to *Ithaca*.

infelicis: not a very exact rendering of Homer's πολύτλας, 'much suffering.' Notice that for once the deceitful side of Ulysses' character is not emphasized.

Ulixi. See note on l. 87.

614. †**nomine.** Another reading is *nomen*, which would be a parenthesis, 'my name is A.' Notice the ending in a four-syllabled word, a Greek ending with a Greek name. The ablative is that of attendant circumstances, giving the reason why he went to Troy. So in Book ii. 87 Sinon became a soldier at Troy because his father was poor and he must make a fortune with his sword.

615. **utinam,** 'would that my fortune had continued,' i.e. I wish I had been satisfied with my lot in life. Papillon prefers to take it 'would that my father's lot had continued mine.'

616. The leaving of Achaemenides in Polyphemus' cave is peculiar to Vergil, who has otherwise followed closely Homer's account (*Od.* ix.) of Odysseus' adventure with the Cyclops. *Hic* is explained by the following *vasto . . . in antro.*

618. **domus,** 'a house of gore and bloody feasts, dark within and vast.'

†**sanie**: ablative of description, usually found only with an adjective in agreement, but here justified by the use of *cruentis* (for which some MSS. have *cruenta*) with *dapibus.*

619. **ipse** is used of the Cyclops, the master of the house which has just been described. This use is common in dealing with the chief person, e.g. master or mistress, teacher, &c. So we get *ipse dixit* = 'the master (of a philosophical school) said,' a use which has passed into English. Catullus says of Lesbia's sparrow, *suam norat ipsam tam bene quam puella matrem,* 'it knows its mistress,' &c. Compare Greek αὐτός.

620. **sidera**: the usual exaggeration. For the rest of the line compare l. 265 *di talem avertite casum.*

621. 'Not easily to be beheld nor to be addressed in words by any man.' Literally = 'Not easy in respect of seeing or easy of access to any in respect of speech.' The supines in *u* (of which Vergil has only *factu, relatu, victu,* besides the two in this line) are ablatives of respect here. Cf. l. 26, note.

622. **visceribus**: not only = entrails, but includes the flesh generally.

atro: a conventional epithet of blood.

623. **vidi**: repeated for emphasis, l. 626.

duo . . . corpora. In Homer (*Od.* ix. 285–348) Polyphemus devours two men at each of three meals.

624. **resupinus**: probably in its ordinary sense of 'lying on his back,' with the additional notion of ease. But in Homer the Cyclops sprang up to seize the two men, so that some would translate 'bending back for a spring.'

625. **frangeret ad saxum,** 'brake them in pieces against a rock.' Homer adds the picturesque touch 'like whelps,' to express the power of the monster.

sanie: Homer says the brain burst forth and wet the ground.

†**exspersa** is the reading supported by Servius, and generally adopted, but the bulk of manuscript authority is in favour of a less emphatic word *adspersa* = 'sprinkled,' which Papillon prefers.

626. 'Mine eyes beheld when he chewed limbs reeking with gore, and the still warm joints quivered beneath his teeth.' A good example of forcible description, which is, however, surpassed by the horrible detail of l. 632.

627. †**tepidi** is clearly more forcible than the other reading *trepidi*, which would merely re-echo *tremerent*, but the latter is somewhat supported by Ovid's imitation (*Met.* xiv. 196) *Elisi trepident sub dentibus artus* (quoted by Conington, who, however, allows it no weight).

artus here has its original meaning 'joints.'

628. 'Not unpunished verily he went; nor did Ulysses endure such deeds, nor did the Ithacan forget himself in such a peril.'

629. **sui**: i.e. his reputation for courage and coolness in the hour of danger: much more emphatic than such a word as *doli*: Dryden translates wrongly:

'Nor thoughtless of his own unhappy state.'

Ithacus is not an adjective in agreement with *Ulixes*, but a noun in apposition to it. It is emphatic; 'the brain of Ithaca,' the representative of all wisdom in that island.

630. **simul** = *simul atque*: notice the customary use of the perfect to translate the English pluperfect.

vinoque sepultus, 'buried in a drunken sleep.' The whole phrase, *somno vinoque sepultam*, occurs Book ii. 265.

631. 'He let sink his drooping head, and lay in all his bulk.'

inflexam: i.e. bent forward on to his chest, as he was too gorged and drunk to hold his head up.

632–3. Vergil has omitted Homer's description of how Odysseus made Polyphemus drunk. For the description com-

pare Homer (*Od.* ix. 373): 'And the wine and fragments of men's flesh issued forth from his mouth, and he vomited, being heavy with wine' (Butcher and Lang).

634. **sortitique vices,** 'having drawn lots for our tasks.' In Homer four men are chosen by lot to help Odysseus: Vergil seems to imply that all shared in the work, but cast lots for their particular duties.

635. **fundimur:** separated from *circum*, with which it forms one compound verb, by tmesis. *Fundimur* is middle.

telo . . ., 'and bore his eye with a sharp weapon.' The 'weapon' in Homer was a fathom's length of green olive wood cut off the Cyclops' club, fined down, sharpened to a point, and hardened in the fire. This, when red hot, the four others thrust into the monster's eye, while Odysseus turned and twisted it like a drill.

636. 'A mighty eye—but one he had—sunk beneath his grim brow.' *Latebat* does not mean sunk in sleep, but refers to the fact that the eye could hardly be seen for the prominence of the brow and eyebrows.

637. The Argolic shield was round and large enough to cover the whole body; others were square or oblong. Vergil has drawn this metaphor from a poem of Callimachus, in which the Cyclops' eye is said to be like 'a shield of four ox-hides.'

Phoebeae lampadis: i.e. 'the moon': so Nettleship: others prefer to take it of the sun.

instar is an indeclinable substantive = 'likeness': so Livy, xxviii. 17. 2 *parvum instar eorum quae*. Here it is in apposition to *lumen*. It is frequently used with the genitive = 'like.' Vergil also has it once (Book vi. l. 865 *quantum instar in ipso*) = 'a form, a figure.'

639. **sed** introduces a break in the tale.

miseri: because they have come to such a land, and may fall into the Cyclops' hands.

640. **rumpite:** emphatic, 'break, or cut the cable.' To unfasten it in the ordinary way would take too long, and the Cyclops might be upon them before they finished.

641. **qualis quantusque,** 'such in shape and stature.' The correlatives *tales tantique*, which should be used with the following Cyclopes are left to be imagined.

642. In Homer Polyphemus was the shepherd of fat flocks, and milked his sheep and goats at evening and morning, and curdled their milk for cheese. The whole line here is—as Heyne remarks—merely a poetical synonym for *est*.

643. **ad litora**: as in l. 556, 'along the shore.'

vulgo, 'on all sides' = *passim.*

644. **Cȳclōpēs,** scanned as a Greek noun. For *Cȳclopas* see l. 647.

645. i.e. Three months had passed: the moon's horns had waxed and waned thrice.

'And now three moons their sharpened horns renew.'—
Dryden.

646. **cum vitam . . . traho,** 'since I have been dragging out my life.' The present may be compared with the present with *iamdudum*, &c., used to express duration of time still continuing. So in French with *depuis* and *il y a . . . que.* Cum = per quod tempus.—Sidgwick. *Traho* differs from *ago* or *duco* in implying that the time dragged out is a time of unpleasantness.

647. **lustra** = 'lairs.'

ab rupe may be taken with the following *Cyclopas,* not with *prospicio,* because Homer described the Cyclops as living on the mountains, = 'on the rock.' It seems, however, more natural to suppose that Achaemenides had climbed a hill in search of help or some way of escape, and saw the Cyclops thence. The *pro-* of *prospiciens* seems to support this view. *Rupe,* according to Henry, = *Aetna.*

648. For the transitive use of *tremesco* compare Book xi. l. 403 *Phrygia arma tremescunt.*

649. **infelicem**: used, as Page points out, of trees whose fruit is not good for food. So *Georg.* ii. l. 314 *infelix oleaster*: *Ecl.* v. l. 37 *infelix lolium,* although the latter also implies unfruitfulness.

lapidosaque corna: these words occur *Georg.* ii. l. 34, where *lapidosa corna* are described as blushing on the prune, i.e. by the process of grafting.

650. **vulsis,** 'herbs feed me with roots uptorn,' i.e. after tearing up the herbs I eat the roots. Compare l. 27 *ruptis radicibus arbos vellitur.*

652. **fuisset.** The mood is due to the fact that the sentence is in Virtual Oratio Obliqua. Achaemenides said to himself, *Huic me, quaecumque fuerit, Addicam,* and the future perfect regularly becomes the pluperfect subjunctive in Oratio Obliqua. Compare ii. 94 *Et me, fors si qua tulisset, . . . Promisi ultorem,* where *tulisset* represents *tulerit.* So ii. 189, &c.

653. **addixi.** This is the technical word for adjudging a debtor to his creditor as slave, also used of those who sold themselves as gladiators. The *addictus* was, however, higher

in rank than the *servus*, for he retained his nomen, cognomen, and tribe, and could become a free man (not a 'freedman') by cancelling the debt.

654. **hanc** = *meam*.

potius: i.e. better to die than stay where I am, in dread of such a horrible fate as overtook my comrades.

quocumque = *quolibet* or *quovis*. Compare l. 601.

655. **vix**: on the various constructions possible after *vix* see l. 8, note.

656. **ipsum**: as in l. 619, used of the master, here in contrast to his flocks. This is better than to take it, with Page, of the sight of Polyphemus in contrast to Achaemenides' description of him. The heavy spondees of the line express the slow, heavy gait of the monster.

658. 'A monster grim, shapeless, huge, reft of sight.' The spondaic line with its elisions is obviously intended to express the idea of uncouth bulk. Those who connect *ingens* with *lumen*, instead of with *monstrum*, weaken the line greatly. *Lumen* is better taken of the light than of the eye, although the latter is possible, and supported by Conington.

659. **trunca manu pinus** = 'a pine lopped by his hand.' *Manu* is instrumental, not local ablative, Vergil's object being to emphasize both the bulk of a giant whose staff was a pine, and the strength displayed in the preparation of such a staff. To translate *manu* 'in his hand' omits the second of these ideas. There is another reading *manum*, which seems scarcely natural. Even Vergil's love of variation of expression could hardly make the staff guide the hand. The object to *regit* is probably *eum* (Polyphemus), but it can be taken with *vestigia*, 'directs and assures his steps.'

660. 'His one delight, and comfort of his plight.' The line seems to be intended to be pathetic, although pathos is rather out of place in connexion with the cannibal monster. Notice the attraction of *ea* (for *eae*) to the gender of its apposition: compare the famous line, *Hic labor, hoc opus est.* So l. 714 *Hic labor . . . haec meta.*

661. Various attempts have been made to complete this half line, as *de collo fistula pendet: pendebat fistula collo: dependet fistula collo.* They are all unknown to Servius, and the mention of the *fistula* points to a later form of the legend of Polyphemus.

662. 'After he had touched the deep waves, and come to the sea.' Conington took this as an instance of ὕστερον πρότερον,

or putting that first which should come last, but there can be no doubt that later editors are right in taking *fluctus* of the waves near the shore, and *aequora* of the open, level surface of the sea beyond. Polyphemus' great stature compelled him to wade beyond the breakers before he could begin to wash his eye.

663. **inde,** 'from thence,' i. e. with water from the *aequora. Inde* is frequently used instead of a preposition and demonstrative referring to things or persons. Compare *ex avaritia erumpat audacia: inde omnia scelera gignuntur* (Cic. *Ros. Am.* 27. 7); *filii duo; inde hunc adoptavi* (Ter. *Ad.* i. 1. 21). Dryden has a strong line—

'From his bored eye the gutt'ring blood he laves.'

664. **gemitu.** This modal ablative is rare without an adjective in agreement, unless the word can also be regarded as instrumental. Compare Book ii. 498 *cumulo*; viii. 216 *clamore*; v. 200 *rivis*; and *gemitu* again ii. 323 (see Roby, § 1239).

665. †**fluctus:** there is a variant *fluctu*, which would make good sense.

666. **celerare:** historic infinitive, used in animated language—especially description—to express action without marking the order of time. Only found in the present and with such words as *odisse, meminisse*. (See Roby, § 1389.)

667. **sic merito:** *sic* refers to *recepto.* A suppliant who, having saved us from a collision with the giant, had deserved to be rescued himself.

incidere: compare *rumpere*, l. 640.

668. †**verrimus,** 'we plough up.' Compare ll. 208, 290. There is another reading *vertimus* = 'upturn,' which Papillon prefers, and supports by Valerius Flaccus' use of *versare* in a like meaning (i. 450).

proni: bending forward for the stroke.

669. **vocis** is better taken of the sound of human voices, than of the noise of the oars. The latter is slightly supported by *taciti*, 667, but *sonitum vocis* with this meaning seems mere repetition. Dryden preferred the other interpretation—

'The giant hearkened to the dashing sound.'

670. 'But when no power is given him to grasp us, and he cannot keep pace in the chase with the Ionian waves.' The ordinary meaning of *affectare* is 'to strive after,' 'to seek to obtain.' Here it must mean 'to lay hold of,' and Page, with great probability, considers it a frequentative, expressing frequent clutches at the ships. Observe the in-

finitives after *potestas* and *potis* (*est*), which have the force and construction of *possum*. With the former the gerundive would be more common. Vergil probably was influenced by the use of the genitive of the infinitive in similar constructions in Greek.

671. **aequare**: the idea is that of a race between Polyphemus and the waves, not of his inability to keep in his depth if he went further.

673. **exterrita**: supply *est.*

674. Nettleship well compares Milton, *Paradise Lost*—

'Hell trembled at the hideous name, and sighed
From all her caves, and back resounded "Death"!'

676. Notice the change from singular to plural with a collective noun. The difference in meaning is, as usual, that the singular treats of the whole body, the plural of the units which go to make it up. Notice the length of the *i* in *excītum*, compared with the simple verb *cĭtum*. *Excĭtus* is also found, as are *concĭtus* and *percĭtus*, while *accītus* occurs once only.

677. 'We see them stand helplessly with grim glare, the Aetnean brothers, raising high to heaven their heads, a dread company.'

lumine: a reference to the fact that they had one eye each only.

678. **caelo** = *ad caelum*, a common Vergilian construction. Compare ii. 36 *pelago . . . praecipitare* = 'hurl into the sea.' *It caelo clamor*, &c.

679–681. **quales**, 'even as when on some lofty peak oaks heaven-high or cone-bearing cypress-trees stand together, some tall wood of Jove, or grove of Diana.'

vertice celso, i. e. *montis*, local ablative, not ablative of description.

680. Notice the Greek ending with Greek words. Cf. 614.

681. **constitĕrunt**. This shortening of the *ē* in the third person plural perfect indicative is not uncommon in Vergil, Lucretius and other poets. So we find such forms as *dedĕrunt*, *fuĕrunt*, *exiĕrunt*, *tulĕrunt*, &c. The perfect here corresponds to gnomic aorist in Greek, but is only used in Latin in the poets and late prose writers.

The **quercus** are the *silva alta Iovis*, the *cyparissi*, the *lucus Dianae*, who as goddess of the lower world (*Hecate*) had the cypress—the tree of mourning—sacred to her.

682. **quocumque**, cf. ll. 601, 654 = *quolibet* or *quovis*.

rudentes excutere: see l. 267. The infinitive after *agit* is like that after *hortari*. Compare l. 4, note. Here

however the infinitive is not strictly one of purpose, but is the direct object to *agit*.

684. This and the following two lines are among the most difficult in Vergil, and it cannot be said that any really satisfactory explanation has yet been given of them. Possibly they are not genuine, or, as Nettleship, following an interpretation of Servius' note on the passage, seems to believe, a line has dropped out after 684. This, however, is mere conjecture, and the lines must be taken as they stand. The chief views on the subject are the following:—(1) Conington translates, 'on the other hand the injunctions of Helenus warn us not to hold on our way between Scylla and Charybdis, either passage a hair's breadth remove from death: so we resolve on sailing back again.' That is to say, the Trojans in their dread of the Cyclops, at first sail away before a south wind, in a direction which would take them straight to the Straits. Then they remember Helenus' warning of the even greater peril to be met with from Scylla and Charybdis, and determine to risk the Cyclops in preference. Fortunately at this moment the wind shifts into the north, and they continue their original voyage in safety. Accepting this view various explanations are necessary.

utramque viam must be an accusative in apposition to *cursus*, or to the whole sentence, and must be considered a Vergilian inversion of the natural expression, 'Either side of the passage was perilous.'

ni must be taken as = *ne*, a form found in inscriptions and once in Catullus, and supported by the analogy of *nisi*, *nimirum*, *quod ni*, *quippe ni*. The difficulty of *teneant* instead of *teneamus* Conington surmounts by supposing that it was not Aeneas but his companions who were alarmed, and that they took matters out of his hands. This explanation seems weak in the last-named point, but otherwise is feasible, and is probably the best on the whole. Sidgwick and Papillon accept this view. (2) Page (who has a long and interesting note on the passage) translates, 'On the other hand stands in warning the command of Helenus "Between Scylla and Charybdis the path on either side is within a hair's breadth of death, if ye fail to hold your course": 'tis resolved therefore to sail back (along our former track).' He explains this by saying that, when they remember the prophetic warning of Helenus, the Trojans resolve to turn, i. e. so as to retrace their course along the south coast of Bruttium. Helenus' words are put in Oratio Obliqua, but

esse is omitted with *utramque viam*. This explanation gives excellent sense, but appears to me to be open to two grave objections. (1) Is it possible that Vergil could have omitted the *esse* whose absence makes the whole sentence so obscure? (2) *Retro* must be taken, not, as one would naturally suppose, of the last direction in which they have come, i. e. from the Cyclops' shore—but of the last but one—their voyage towards that shore. Surely this is at least improbable.

(3) Madvig reads *contra ac*, and puts a comma at *cursus*. The sense then is 'In opposition to what Helenus' bidding ordained, viz. not to sail between Scylla and Charybdis, a hair's breadth from death on either hand, we resolve to sail back.' *Retro* must then be applied to a course which they had not actually taken before, though they had sailed in that direction. If this use of *retro* is permissible—which seems doubtful—the sense is good, but a fatal objection is the insertion of *ac* for which there is no authority whatever.

(4) Nettleship suggests taking *inter utramque viam leti* together, and translates 'The commands of Helenus warn us that our course should not make for Scylla and Charybdis, there being but a narrow line between either way of death.' This is plausible, but *inter* seems to go more naturally with *Scyllam atque Charybdim*.

687. **angusta**: because Pelorum was on the straits of Messina.

688. **vivo . . . saxo,** 'natural rock,' i. e. not hewn or assisted in any way by art. The mouth of the Pantagias forms a small natural harbour. For *vivo* compare Book i. 167 *viroque sedilia saxo*. Valerius Flaccus (iii. 422) has applied this use to water, *viva . . . lympha*, of a man bathing in a river.

689. **Megaros**: adjective. Compare l. 602 *Danais*.

iacentem = 'low lying.' Compare l. 522 *humilem*.

690. 'Such spots he pointed out, as he coasted back along the shores of his wanderings.'

errata: *errare*, although an intransitive verb, can have a perfect participle passive, because in the active it admits a cognate accusative. Conington compares Ovid, *Fast*. iv. 573 *erratas terras*, to which may be added Valerius Flaccus, iv. 447 *erratum . . . orbem*.

691. **comes infelicis Ulixi**: compare l. 613.

692. 'Stretched before the Sicilian bay lies an island hard by Plemurium's waves.' The *sinus* was the harbour of Syracuse, which was land-locked by the island of Ortygia, and the promontory of Plemurium [Πλημμύριον]. This was

the scene of the great battles between the Athenian and Syracusan fleets which resulted in the utter defeat of the former.

693. **undosum** is merely a Latin translation of the Greek word Πλημμύριον = 'the place of tides' [πλημμυρίς]. Compare l. 516 *pluvias Hyadas*, l. 698 *stagnantis Helori* (*stagnum* = ἕλος = 'a marsh' and l. 703 *arduus Acragas* (ἄκρος = 'high'). The modern name of Plemurium is Punta di Gigante = 'Giants' Point.'

nomen . . . Ortygiam: compare l. 18 *Aeneadas . . . nomen.*

694. **Alpheus,** the river of Elis in the Peloponnesus, was pursuing his beloved Arethusa, when Diana (Artemis) transformed her into the fountain Arethusa, which flowed underground and undersea to Ortygia, where it reappeared. Alpheus continued his pursuit, and his streams were mingled with hers. Compare *Ecl.* x. 4–5:

Sic tibi, cum fluctus subterlabere Sicanos,
Doris amara suam non intermisceat undam.

695. From *Alpheum* to *mare* is in Oratio Obliqua: at *qui* Oratio Recta is resumed.

696. 'At thy spring, Arethusa, blends with Sicilian waters.'

ore . . . tuo: ablative of place.

697. Notice the unusual metre. The poets seldom allowed the second foot to be composed of one whole word, except in the case of such words as *nescio* (*quis*), and *inter se*). Vergil, however, has *addam cerea pruna*, and Catullus, *sed conubia laeta.*

iussi may refer to some order of Anchises not otherwise mentioned, but Page prefers to take it of the *iussa Heleni*, while Servius suggests it may refer to Achaemenides. The first is most likely, it being Anchises' work throughout to see to auspices and religious observances generally.

698. **exsupero** = 'pass by.' The simple *supero* is not uncommon in this use. Valerius Flaccus has imitated this use in ii. 622–3:

Iam iuga Percotes Pariumque infame fragosis
Exsuperant Pityamque vadis.

699. **Pachyni radimus.** In l. 429 we find *metas lustrare Pachyni*, so that the meaning of *radere* here, viz. = 'to graze,' is to be looked upon as a metaphor from the chariot races in which the turning-point (*meta*) was grazed as closely as possible, in order to obtain the inside station for the run up the straight. Valerius Flaccus has imitated Vergil, Book v. ll. 107–108 *alta Carambis raditur.*

700. **fatis.** Servius tells us that the inhabitants of Camarina applied to the god to know whether they should dry a marsh lying near the town—the modern Lago di Camarana. The answer was, μὴ κίνει Καμάριναν, ἀκίνητος γὰρ ἀμείνων, 'touch not Camarina, untouched 'tis better.' In defiance of the oracle, however, the marsh was drained, and the town captured by the enemy, who marched over the dry ground, where the swamp had been.

702. 'And Gela, called after the name of its furious stream.' This line presents several difficulties: (1) Is *immanis* nominative or genitive? If the latter it refers not to the size, but to the dangerous character of the stream, which is said by Ovid, *Fast.* iv. 470, to be full of whirlpools. If nominative, it is open to the objection that Gela was a small town, and that to refer *immanis* to the character of the tyrants of the town is very forced. Heyne suggests that *immanis* refers to the ox with human face on the coins of the town. (2) The lengthening of the '*a*' in *Gela* is very strange. (3) The genitive of nouns in '*ius*' and '*ium*' in Vergil is generally not '*ii*' but '*i*.' Conington, however, quotes Lachm. on Lucretius to the effect that the uncontracted genitive was allowed in trisyllables. Porson suggested *fluvio* and took *cognomine* as an adjective.

704. **magnanimum.** This is the only adjective in Vergil with genitive in *-um* for *-orum*. See l. 21, note.

quondam, 'in days of old.' The horses of Agrigentum and a victory won by the tyrant of that place are mentioned in Pindar. This took place between 488-472 B.C., so that Vergil is guilty of an anachronism, but there is no need on that account to try and force *quondam* to mean 'some day in the future,' for Vergil was not careful of anachronisms, and to mention these Greek colonies as existing at the time of the siege of Troy is only as absurd as for Shakespeare to represent the Greeks at the same siege discussing Aristotle, or for Dumas to mention characteristics of Oliver Cromwell described by Shakespeare.

705. **palmosa,** 'rich in palms,'—not the date, but the dwarf palm,—according to Nettleship, with which the district abounded, as Cicero points out in the *Verrines* (v. 33. 87).

706. 'And thread the shallows of Lilybaeum difficult with hidden reefs.' *dura = difficilis.*

707. **inlaetabilis**, 'joyless.' Servius says it was joyless, because of the loss of Anchises there, but it seems more natural to interpret the word as a reference to the low and unlovely coast line.

708. †The MSS. are divided between *actis* and *actus*, the former being the more strongly supported. With *actis* the meaning is, 'after passing through so much buffetting and so many trials, Anchises died when the end of trouble seemed at hand.' With *actus* we must understand it to mean, 'I had already undergone so much, and now came the worst blow of all, my father's death.' *fessum*, in l. 710, supports the latter view.

711. **erepte**: vocative by attraction, instead of nominative, owing to the presence of *pater optime*.

712. **cum**: probably concessive, 'although.'

713. **hos . . . luctus**, 'a sorrow such as this.'

714. **labor extremus**: Conington points out that the death of Anchises so dwarfs all other calamities that Aeneas forgets his subsequent shipwreck at Carthage.

meta: the turning-point of the race home.

715. **vestris**, 'to you (Dido) and yours.'

716. **intentis**. Compare Book ii. l. 1, where the listeners are described: *intentique ora tenebant*.

718. 'At length he ceased to speak, and here made an end, and rested.' Vergil was fond of repeating the same idea in different ways, so that there is no need to adopt the prosaic view that *quievit* means 'retired to rest.' Still (as Sidgwick suggests) the word is in contrast to the approaching tragedy of Dido. Dryden's ending is very tame—

'Thus, to the listening queen, the royal guest
His wandering course and all his toils expressed:
And here concluding, he retired to rest.'

APPENDIX

THE use of verbs passive in form in the sense of the Greek Middle.

This use has two subdivisions :

1. Action done by the subject to himself. Reflexive.
2. Passive verb with a direct object, expressing,
   (*a*) A part of the body, &c.
   (*b*) A thing worn (Roby).

Examples in this book are the following :

1. l. 275 *aperitur Apollo*, 'Apollo comes into sight.'

   l. 279 *lustramurque Iovi*, 'we purify ourselves.'

   l. 509 *sternimur*, 'we stretch ourselves.'

   l. 635 *fundimur*, 'we flock around' (lit. = 'pour ourselves').

2. (*a*) l. 47 *mentem formidine pressus*, 'having my mind weighed down with dread.'

   l. 65 *crinem . . . solutae*, 'with loosened hair' (lit. 'having their hair loosed').

   l. 81 *redimitus tempora lauro*, 'with temples laurel wreathed' (lit. = 'having his temples bound with laurel').

   l. 405 *velare comas*, 'veil thy hair.'

l. 428 *caudas utero commissa*, 'having tails fastened to her womb.'

l. 545 *capita . . . velamur*, 'we veil our heads.'

(*b*) No instances occur in this book.

It will be noticed that in some of these instances it is difficult to bring out the middle force in English, the passive being more idiomatic.

GRAMMATICAL APPENDIX

Ablative :
absolute, ll. 27, 138, 221.
amount of difference, l. 116.
attendant circumstances, ll. 17, 28, 46, 327, 374, 588, 614.
cause, l. 83.
description, ll. 13, 454, 618.
instrument, ll. 417, 529, 533 (with *ab*), 542, 659.
manner, ll. 134, 417, 664.
material, ll. 84, 304.
place whence, ll. 27, 40, 72, 175.
place where, ll. 16, 118, 135, 147, 220, 387, 421, 465, 503, 679, 696.
respect, ll. 442, 591.
separation, l. 418.
space over which, ll. 124, 144, 204, 268.
time, l. 333.

Abstract for Concrete : ll. 296, 471.

Accusative :
adverbial and extent, ll. 68, 342, 348.
cognate, ll. 56, 191.
duration of time, ll. 203, 583.
Greek, ll. 122–5–6–7, 525, 647.
motion, ll. 254, 440, 507, 601.
respect, l. 594.

Alliteration : ll. 10, 58–9, 102, 159–160, 183, 196, 216, 259, 376, 529.

Anachronisms : ll. 52, 65, 264, 704.

Attraction of Superlative into Relative clause : l. 546.

Lengthening of short syllable: ll. 91, 464.

Litotes: ll. 513, 610.

Locative: ll. 162, 453.

Ni = **ne**: l. 686.

Passive of **Intransitive verb**: ll. 14, 690.

Perfect:
- = Gnomic Aorist. l. 681.
- Momentary action, ll. 82, 565.
- with *dum*, l. 16.
- with *postquam*, ll. 57, 192, 463.
- with *simul*, ll. 630–1.

Perfect participle passive:
- as oblique predicate, l. 69.
- of deponent, ll. 125, 143, 460, 475.

Pluperfect: of resulting state, l. 110.

Present:
- for future, l. 606.
- with *cum*, l. 646.

Proleptic use of words: ll. 20, 141, 196, 236, 291, 462, 508.

Quicumque = *quivis*: ll. 601, 654.

Quocumque = *quovis*: l. 682.

Shortening of long syllable: l. 211.

Short vowel before z: l. 270.

Subjunctive:
- concessive, ll. 116, 712.
- conditional, l. 461.
- final, ll. 387, 487.
- hypothetical, ll. 187, 368.
- indirect question, ll. 7. 59, 100, 145. 459. 584, 608.
- indirect speech = imperative, ll. 36, 170, 456.
- jussive, ll. 234, 456, 478.
- oratio obliqua, ll. 262, 581, 652.
- with *antequam*, ll. 255–7.

Supine in *u*: ll. 26, 365, 621.

Syncope: ll. 143, 364.

Synizesis: l. 136.

Tmesis: ll. 634–5.

Transference of epithet: ll. 281, 294, 362, 455. 542.

INDEX OF PROPER NAMES

and after his death became a judge in the lower world.

Aeaeus, -a, -um, *adj.* Of or belonging to Aea, a peninsula in Colchis, the home of Medea.

Aegaeus, -a, -um, *adj.* Of or belonging to the Aegean sea.

Aenēas, -ae, *m.* Aeneas, son of Anchises and Venus: a prominent warrior in defence of Troy, and the hero of the Aeneid. The mythical ancestor of the Romans.

Aeneades, -ae, *m.* *Patronymic*, son or descendant of Aeneas.

Aetna, -ae, *f.* Aetna, a volcano in the NE. of Sicily, nearly 11,000 feet in height.

Aetnaeus, -a, -um, *adj.* Of or belonging to Aetna.

Agamemnonius, -a, -um, *adj.* Of or belonging to Agamemnon, king of Mycenae, and commander-in-chief of the Greeks after the siege of Troy.

Alba, -ae, *f.* Alba, the most ancient town in Latium, founded by Ascanius, and mother city of Rome. Called 'Alba Longa' from its length, as it reached from the Alban Mount towards the Alban Lake. Destroyed by Tullus Hostilius, but under the later Republic and Empire a new town, Albanum, sprang up.

Alphēus, -i, *m.* Alpheus, the largest river in the Peloponnesus. It rises in Arcadia, and after disappearing twice underground, flows through Elis into the Ionian sea. Said to flow under the sea, and mingle with the fountain Arethusa in Sicily, as the river-god Alpheus had been the lover of the maiden Arethusa whom Artemis changed into a fountain.

Anchīses, -ae, *m.* Anchises, son of Capys and Themis, and king of Dardanus; father of Aeneas.

Andromachē, -es, *f.* Andromache, daughter of Eëtion, king of the Cicilian Thebes, who was killed by Achilles. Wife of Hector, after whose death she fell, at the taking of Troy, to the lot of Neoptolemus. Subsequently she married Helenus, brother of Helen, on whose death she went with her son Pergamus to Asia, where she died.

Anius, -i, *m.* Anius, son of Apollo, and priest of Delos.

Antandros, -i, *f.* Antandrus, a city at the foot of Mount Ida, founded by the Aeolians.

Apollo, -inis, *m.* Apollo, son of Zeus and Leto, and twin-brother of Artemis. He was god of healing, prophecy, music, and was identified with the sun. He had a famous oracle at Delphi. First known

love, ordained that no one should trust her prophecies. She foretold in vain the fall of Troy. After the fall she was carried off by Ajax, son of Oileus, and subsequently fell to the lot of Agamemnon, who took her to Mycenae, where she was murdered by Clytemnestra.

Caulon, -ōnis, *m.* Caulon, a town in Bruttium, founded by Crotona or by the Achaeans. Thrice destroyed and rebuilt. Famous for its worship of Apollo.

Celaeno, -ūs, *f.* Celaeno, one of the Harpies.

Ceraunia, -ōrum, *n. plur.* Ceraunian hills. A range running along the coast of Epirus, called 'Thunder mountains,' because of the many thunder-storms which occurred in their neighbourhood.

Chāon, -onis, *m.* A Trojan, son of Priamus, ancestor of the Chaonians.

Chāonia, -ae, *f.* [sc. terra], Chaonia. *See* note on ll. 334-5.

Chāonius, -a, -um, *adj.* Chaonian.

Charybdis, -is, *f.* Charybdis, a whirlpool opposite to Scylla, between Italy and Sicily. Charybdis was fabled to be a daughter of Poseidon and Gaia, who stole Hercules' oxen, and was cast into the sea by a bolt from Zeus.

Circē, -ēs, and -ae, *f.* Circe, daughter of the Sun and Perse, a sorceress who lived in the island of Aeaea; Ulysses stayed a year with her, and was by her father of Telegonus.

Clarius, -a, -um, *adj.* Clarian. Claros was a town in Ionia near Colophon where Apollo had an oracle. Hence Clarius is an epithet of Apollo.

Corybantius, -a, -um, *adj.* Of or belonging to the Corybantes, priests of Rhea or Cybele the great Phrygian goddess. Identified with the Curetes.

Corythus, -i, *m.* Corythus, the town afterwards known as Cortona in Etruria.

Crēta, -ae, *f.* Crete, the modern Candia.

Crētaeus, -a, -um, *adj.* Cretan.

Cūmaeus, -a, -um, *adj.* Of or belonging to Cumae. A town in Campania, founded by Cumae in Aeolis, according to tradition, B.C. 1050. Taken (B.C. 417) by the Campanians, and subsequently inferior to Capua. The residence of the earliest Sibyl.

Cūrētes, -um, *m. plur.* Curetes, priests of Jupiter in Crete, often identified with the Corybantes.

Cybelus, -i, *m.* Cybelus, a mountain in Phrygia, also called Cybele and Cybebe.

Cȳclades, -um, *f. plur.* Cycla-

on the NW. coast of the Peloponnesus, in which was Olympia, the scene of the famous Olympic games.

Enceladus, -i, *m.* Son of Tartarus and Ge, a giant who fought against the gods. He was killed and buried under Aetna by Zeus, or, according to another legend, by Athene. He seems to have been identified with Typhon or Typhoeus. *See* note on l. 578.

Ēōus, -a, -um, *adj.* Eastern. As subst. Eōus, -i, *m.*, the morning star.

Ēpīrus, -i, *f.* ['The main land'], Epirus, a country in the NW. of Greece, called 'the mainland' in opposition to the islands off the coast. Its inhabitants were not pure Greeks, but Pelasgians mingled with Illyrians. The most famous king was Pyrrhus who warred against Rome [B.C. 318–272]. Subsequently the country became subject to Rome, and was savagely pillaged by Aemilius Paullus, B.C. 167.

Eurōus, -a, -um, *adj.* [Eurus]. Of or belonging to the east wind.

Furiae, -ārum, *f. plur.* The Furies. The three goddesses of vengeance, Allecto, Megaera, Tisiphone, also called Dirae and Eumenides. The early poets represented them as called upon earth to punish various crimes, but according to later tales they punished men after death only. They were worshipped at Athens.

Gelā, -ae, *f.* Gela, a colony of Lindus, founded (B.C. 690) on the south coast of Sicily. It received the name of Gela from the neighbouring river of that name. North of the town were the Campi Geloi famed for their wheat.

Gelōus, -a, -um, *adj.* [Gela]. Of or belonging to Gela.

Geticus, -a, -um, *adj.* [Getae]. Of or belonging to the Getae, a people living near the Danube, and known to the Romans as Daci. The word is used vaguely = Thracian.

Gnōsius, -a, -um, *adj.* Of or belonging to Gnosus, a Cretan town, capital of king Minos, situated near the north coast of the island. Used = Cretan.

Grădīvus, -i, *m.* Gradivus [gradior], 'The Marcher,' a surname of Mars. He had a temple on the Appian Way, and Numa appointed twelve Salii as his priests.

Grāius, -a, -um, *adj.* Grecian, Grāi or Grāi as subst., Greeks.

Grāiugena, -ae, *m.* [Graius + gigno]. A Grecian by birth, a Greek; *gen. plur.*, Graiugenûm, l. 550.

the citadel of Troy; poetic name for Troy.

Īonius, -a, -um, *adj.* Ionian, of or belonging to the Ionian sea, between Greece and Italy and Sicily.

Ītalia, -ae, *f.* Italy.

Ītalus, -a, -um, *adj.* Italian.

Ithaca, -ae, *f.* Ithaca, a small island in the Ionian sea close to Cephalonia, famous as the kingdom of Ulysses.

Ithacus, -i, *m.* The Ithacan, i. e. Ulysses.

Iūno, -ōnis, *f.* Juno, the chief goddess of the Roman mythology, being daughter of Saturn, and sister and wife of Jupiter. Identified by the Romans with the Greek Hera.

Iuppiter, Iovis, *m.* [Iovis = Diovis pater]. Jupiter, the head of the Roman mythology, having dethroned his father Saturn. Husband of Juno. Identified by the Romans with the Greek Zeus.

Lacedaemonius, -a, -um, *adj.* Of or belonging to Lacedaemon or Sparta, a country and town in the SE. of the Peloponnesus, the seat of Menelaus' kingdom.

Lacīnius, -a, -um, *adj.* Of or belonging to Lacinium, a promontory on the east coast of Bruttium, in the SE. of Italy, close to Croton, famous for its temple of Juno Lacinia.

Lāertius, -a, -um, *adj.* Of or belonging to Laertes, king of Ithaca, and father of Ulysses.

Lāomedontiades, -ae, *m.* *Patronymic*, descendant of Laomedon, king of Troy. In *plural* = Trojans.

Lēdaeus, -a, -um, *adj.* Of or belonging to Leda. Used (l. 328) of Hermione, granddaughter of Leda, mother by Jupiter of Castor, Pollux, Helen, and Clytemnestra.

Leūcāta, -ae, *f.*, a promontory on the south of the island of Leucas off the west coast of Greece. It had a temple of Apollo, and is celebrated as the scene of Sappho the poetess' leap into the sea.

Lilybaeius, -a, -um, *adj.* Of or belonging to Lilybaeum, a town in the west of Sicily, on a promontory of the same name, founded (B.C. 397) by Carthage.

Lŏcri, -ōrum, *m. plur.* Locrians, i. e. inhabitants of Locris, a country on the NE. of Greece, opposite to Euboea, inhabited by three tribes, the Locri Epicnēmidii in the north, the Locri Opuntii in the south, and the Locri Ozolae in the west to the Corinthian gulf.

Lyctius, -a, -um, *adj.* Of or belonging to Lyctus, a town in the east of Crete, considered to be a Spartan colony.

Lycurgus, -i, *m.* Lycurgus, king of Thrace. He tried to expel Dionysus from his realm, and drove him into the sea, where Thetis received him. Zeus in anger blinded Lycurgus, who died soon after. According to other traditions Dionysus drove him mad, and he killed his son, and cut off one of his legs, thinking it to be a vine. The country was then stricken with barrenness, and the Edonians took Lycurgus to Mt. Pangaeum, where he was torn asunder by horses.

Mars, -tis, *m.* Mars, god of war, father of Romulus, and protector of husbandry. He was called Quirinus, as defender of the citizens; Gradivus (which see), as god of war; and Silvanus, as god of the country. Identified with the Greek Ares.

Māvortius, -a, -um, *adj.* [Mavors = Mars]. Of or belonging to Mars.

Megarus, -a, -um, *adj.* Of or belonging to Megara, a Sicilian town north of Syracuse founded B.C. 728 from Megara in Greece.

Meliboeus, -a, -um, *adj.* Of or belonging to Meliboea, a town on the coast of Thessaly in the dominions of Philoctetes.

Mīsēnus, -i, *m.* Misenus, companion and trumpeter of Aeneas drowned off Campania, near a promontory called afterwards Misenum.

Myconos, -i, *f.* Myconos, an island in the Cyclades, now Mykoni.

Nārycius, -a, -um, *adj.* Of or belonging to Narycium, a city of the Opuntian Locrians, the birthplace of Ajax Oileus.

Naxos, -i, *f.* Naxos [now Naxia], the chief of the Cyclades. Reduced to subjection by Athens, B.C. 471.

Neoptolemus, -i, *m.* Neoptolemus, son of Achilles, also called Pyrrhus, king of Epirus, murderer of Priam, husband of Andromache, was killed at Delphi by Orestes, whose rival he had been for the hand of Hermione.

Neptūnius, -a, -um, *adj.* Of or belonging to Neptune; built by Neptune.

Neptūnus, -i, *m.* Neptune, god of the sea, identified by the Romans with the Greek god Poseidon, son of Cronos, and brother of Zeus and Hera.

Nērēis, -idis, *f.* *Patronymic*, daughter of Nereus, a Nereid, i. e. a sea-nymph. The Nereids, daughters of Nereus (son of Oceanus), and Doris were fifty in number.

Nēritos, -i, *f.* Neritos, a small island near Ithaca,

in which was a mountain of the same name.

Notus, -i, *m.* South wind.

Oenōtrus, -a, -um, *adj.* Of or belonging to Oenotria, the SE. part of Italy. The name was applied to Italy generally.

Ōlearos, -i, *f.* Olearos, an island in the group of the Cyclades, now Antiparos.

Orestes, -is, *m.* Orestes, son of Agamemnon and Clytemnestra. He avenged his father's death by slaying his mother and her lover Aegisthus, and was driven mad and pursued by the Erinyes. He took refuge at Athens, was tried by the Areopagus and acquitted by Athene's command. He married Hermione, after slaying Neoptolemus, died of a snake bite in Arcadia, and was buried at Tegea near Sparta, whence his bones were subsequently conveyed to Sparta.

Ŏrīon, -onis, *m.* Orion, a famous hunter of whose death there are many legends. After his death he was placed among the stars as the constellation known by his name, whose setting in November is often accompanied by storms.

Ortygia, -ae, *f.* Ortygia ['quail-island'], an old name of Delos. Also an old name for the island off Syracuse.

Pachȳnus, -i, *m. and f.* Pachynus, the SE. promontory of Sicily (now Cape Passaro).

Palinūrus, -i, *m.* Palinurus, pilot of Aeneas, drowned off Lucania.

Pallas, -adis, *f.* Pallas, the Greek goddess Athene, identified by the Romans with Minerva, goddess of war and wisdom.

Pantagias, -ae, *m.* The Pantagias, a river in the east of Sicily.

Parca, -ae, *f.* One of the goddesses of Fate, named Clōtho, Lachesis, and Atropos.

Paros, -i, *f.* Paros, one of the Cyclades famous for its white marble; the birthplace of the poet Archilochus (now Paro).

Pelōrus, -i, *m.* Pelorus, a promontory on the NE. of Sicily, now Capo di Faro.

Pergama, -ōrum, *n. plur.* The citadel of Troy, used for Troy.

Pergameus, -a, -um, *adj.* Of or belonging to Pergama.

Petēlia, -ae, *f.* Petelia, a town on the east coast of Bruttium, founded by Philoctetes. Taken by the Carthaginians in the Second Punic war after a stubborn resistance.

Phaeāces, -um, *m. plur.*

Scaeus, -a, -um, *adj.* (left). The west gate of Troy.

Scylacēum, -i, *n.* Scylaceum, a town on the coast of Bruttium, the modern Squillace.

Scylla, -ae, *f.* Scylla, a rock between Italy and Sicily opposite to Charybdis. Personified as the daughter of Phorcys, changed by Circe into a sea monster, which devoured ships.

Selīnūs, -untis, *f.* Selinus, a town on the west coast of Sicily near Lilybaeum. Founded by the Dorians, B.C. 628, taken and nearly ruined by the Carthaginians, B.C. 409.

Sibylla, -ae, *f.* The Sibyl of Cumae.

Sīcanius, -a, -um, *adj.* Of or belonging to the Sicani, the ancient inhabitants of Sicily, Sicilian.

Siculus, -a, -um, *adj.* Sicilian.

Simois, -entis, *m.* The Simois, a small river in Troas, falling into the Scamander.

Sīrius, -ii, *m.* Sirius, the dog-star.

Strophades, -um, *f. plur.* Two islands off the coast of Messenia in the Ionian sea, formerly called Plotae, whither the sons of Boreas chased the Harpies.

Stygius, -a, -um, *adj.* Stygian, of or belonging to the river Styx, a river in the infernal regions, by which the gods swore.

Tarentum, -i, *n.* Tarentum, a Greek city on the west coast of Calabria in South Italy. A great town from B.C. 708 to B.C. 207 when it was reduced and sternly treated by Rome, after it had joined the Carthaginians.

Teucer, *or* Teucrus, -cri, *m.* Teucer, son of Scamander and Idaea, first king of Troy.

Teucri, -ōrum (*or* -um), *m. plur.* Trojans.

Thapsus, -i, *m.* Thapsus, a city on the east coast of Sicily, a Dorian colony.

Thrax, -rācis, *m.* A Thracian.

Thrēicius, -a, -um, *adj.* Thracian.

Thymbraeus, -a, -um, *adj.* Of or belonging to Thymbra, a town in the Troad with a famous temple of Apollo.

Trīnacria, -ae, *f.* ['with three promontories'] Sicily.

Trīnacrius, -a, -um, *adj.* Sicilian.

Trio, -ōnis, *m.* ('ploughing-ox'), usually *plur.* **Triōnes**, -um, the constellation of the Wain; Ursa maior and Ursa minor. *See* l. 516, note.

Trōia, -ae, *f.* Troy.

Trōiānus, -a, -um, *adj.* Trojan.

Trōius, -a, -um, *adj.* Of or belonging to Troy, Trojan.

Trōiugena, -ae, *m.* [Troia + gigno], a Trojan.

Tȳbris, -idis, *m.* The Tiber.

VOCABULARY

ABBREVIATIONS.

a. = active.
abl. = ablative.
acc. = accusative.
adj. = adjective.
adv. = adverb.
comp. = comparative.
conj. = conjunction.
dat. = dative.
dep. = deponent.
f. = feminine.
freq. = frequentative.
incept. = inceptive.
indecl. = indeclinable.
indef. = indefinite.
interr. = interrogative.
interj. = interjection.
m. = masculine.
n. = neuter.
nom. = nominative.
num. = numeral.
part. = participle.
perf. = perfect.
plur. = plural.
prep. = preposition.
pres. = present.
pron. = pronoun.
sing. = singular.
sup. = supine.
superl. = superlative.
sync. = syncopated.
v. = verb.

Words in parentheses, e.g. (fallo), show the derivation of a word.

ā, ab, *prep. with abl.*, from, by.

abdūco, -ere, -xi, -ctum, *v. a.* (ab + duco), lead away.

abeo, -īre, -īvi *or* -ii, -itum, *v. n.* (ab + eo), go away, depart.

abrumpo, -ere, -rūpi, -ruptum, *v. a.* (ab + rumpo), break off, break apart, sever.

abruptus, -a, -um, *adj.*, broken off, precipitous; in abruptum, sheer downwards, into the gulf.

abscindo, -ere, -scidi, -scissum, *v. a.* (ab + scindo), tear *or* rend away.

abscondo, -ere, -didi *or* -di, -ditum, *v. a.* (ab + condo), conceal, hide, lose from sight.

absūmo, -ere, -mpsi, -mptum. *v. a.* (ab + sumo), consume, devour.

āc, *conj.*, and, as.

accēdo, -ere, -cessi, -cessum, *v. n. and a.* (ad + cedo), go near, approach.

accessus, -ūs, *m.* (accedo), approach.

accipio, -ere, -cēpi, -ceptum, *v. a.* (ad + capio), receive.

ăcer, acris, acre, *adj.* sharp, keen, eager, fierce.

acūtus, -a, -um, *adj.* (acuo), sharp.

ad, *prep. with acc.*, to, towards, near, by.

addīco, -ere, -xi, -ctum, *v. a.* (ad + dico), adjudge, give over to.

addo, -ere, -didi, -ditum, *v. a.* (ad + do), add, join to.

adeō, *adv.*, so, so much; *with pronouns and numerals*, just, indeed.

adimo, -ere, -ēmi, -emptum, *v. a.*, take away *or* from.

adlābor, -i, -lapsus sum, *v. dep. n.* (ad + labor), *with dat.*, glide to *or* towards.

admoveo, -ēre, -mōvi, -mōtum, *v. a.* (ad + moveo), move to, bring *or* lead to.

adnītor, -i, -nixus *or* -nīsus sum, *v. dep. n.* (ad + nitor), press *or* lean upon, exert one's self, strive.

adoleo, -ēre, -ui, adultum, *v. n. and a.*, honour by sacrifice, offer, burn (line 547 n.).

adoperio, -īre, -ui, -opertum, *v. a.*, cover up *or* over.

adōro, -āre, -āvi, -ātum, *v. a.* (ad + oro), pray, beseech.

adsto, -āre, -stiti, *no sup.*, *v. n.* (ad + sto), stand at *or* near *or* ready.

adsum, -esse, -fui, *v. n.* (ad + sum), am present.

adveho, -ere, -vexi, -vectum, *v. a.* (ad + veho), carry to; *pass.*, am carried *or* sail to.

adversus, -a, -um, *adj.* (adverto), turned to, opposite.

adytum, -i, *n.*, the place not to be entered, the inmost shrine of a temple only entered by priests.

aeger, -gra, -grum, *adj.*, sick, weak.

aequālis, -e, *adj.*, of equal size, equal, coeval.

aequo, -āre, -āvi, -ātum, *v. a.*, make equal, keep pace with.

aequor, -oris, *n.* (aequus), an even surface, the calm sea.

āēr, āeris, *m.*, air.

āērius, -a, -um, *adj.* (aer), pertaining to the air, rising aloft, lofty.

aes, aeris, *n.*, brass, trumpet of brass; *pl.*, brazen cymbals.

aestās, -ātis, *f.*, summer.

aestus, -ūs, *m.*, waving motion, heat, surge of the sea.

aethēr, -eris, *m.*, upper air, sky.

aethra, -ae, *f.*, bright, clear sky.

aevum, -i, *n.*, age, time.

affābilis, -e, *adj.* (affari), that can be spoken to.

affecto, -āre, -āvi, -ātum, *v. a.*, strive after, clutch at.

affero, -ferre, attuli, allātum, *v. a.* (ad + fero), bring to; *reflexive*, advance (line 345–6).

(affor), -āri, -ātus sum, *v. dep. a.* (ad + (for)), speak to, address.

ager, ăgri, *m.*, field, territory.

aggero, -ere, -gessi, -gestum, *v. a.* (ad + gero), carry to, pile up.

aggredior, -i, -gressus sum, *v. dep. n. and a.* (ad + gradior), advance, approach, attack.

agito, -āre, -āvi, -ātum, *v. a.*,

put in motion, drive, pursue.
agnosco, -ere, -gnōvi, -gnitum, *v. a.* (ad + (g)nosco), recognize.
ago, -ere, ēgi, actum, *v. a.*, put in motion, drive; *imperative*, age, agite, come!
ăgrestis, -e, *adj.* (ager), belonging to the country, rustic.
āio, *v. defect.*; *2nd pers. sing.*, ais; *3rd pers. sing.*, ait, say.
āla, -ae, *f.*, wing.
albus, -a, -um, *adj.*, white.
alius, -a, -ud, *adj. and pron.*, another; alius . . . alius, one . . . another.
almus, -a, -um, *adj.* (alo), nourishing, kindly.
alo, -ere, -ui, -itum *and* -tum, *v. a.*, nourish.
alter, -a, -um, *adj. and pron.*, one of two, the other; alter . . . alter, one . . . the other; *gen.* alterius *and dat.* alteri *used for gen. and dat. of* alius.
alternus, -a, -um, *adj.* (alter), one after the other, by turns.
altrix, -īcis, *f.* (altor), a female nourisher, a nurse.
altus, -a, -um, *adj.*, high, deep; altum, *subst.*, the deep sea.
ambedo, -ere, -ēdi, -ēsum, *v. a.* ((amb) + edo), eat round.
ambiguus, -a, -um, *adj.* (ambigo), uncertain, doubtful.
āmens, -entis, *adj.* (a + mens), out of one's senses, frantic, distraught.
amictus, -ūs, *m.* (amicio), clothing.
amīcus, -a, -um, *adj.* (amo), friendly.
amīcus, -i, *m.* (amo), friend.
āmitto, -ere, -mīsi, -missum, *v. a.* (a + mitto), let go, lose.
amnis, -is, *m.*, river.
amo, -āre, -āvi, -ātum, *v. a.*, love.
amor, -ōris, *m.*, love.
amplector, -i, -plexus sum, *v. dep. a.*, embrace.
amplus, -a, -um, *adj.*, spacious; amplius, *comp. adv.*, further.
an, *conj.*, whether, or.
anceps, -cipitis, *adj.* (an + caput), two-headed, double, uncertain, doubtful.
ancora, -ae, *f.*, anchor.
angustus, -a, -um, *adj.* (ango), narrow.
anima, -ae, *f.*, air, breath, life.
animal, -ālis, *n.*, living creature, animal.
animus, -i, *m.*, mind.
annus, -i, *m.*, year.
ante, *adv.*, before, *of time*; beyond, *of place*; *prep.*, before, in front of; ante . . . quam, *conj.*, before.
antemna, -ae, *f.*, yard of a sail.
antīquus, -a, -um, *adj.* (ante), ancient.
antrum, -i, *n.*, cave, cavern.
aperio, -īre, -ui, -ertum, *v. a.* (ab + pario), open; *pass.*, come in sight.
appāreo, -ēre, -ui, -itum, *v. n.* (ad + pareo), appear, come into sight.
appello, -ere, -puli, -pulsum,

v. a. (ad + pello), drive to, *with dat.*

apto, -āre, -āvi, -ātum, *v. a.*, fit, adjust, get ready.

aquilo, -ōnis, *m.*, the north wind.

āra, -ae, *f.*, altar.

arbos, -oris, *f.*, tree.

arcus, -ūs, *m.*, bow, anything curved like a bow.

arduus, -a, -um, *adj.*, high, steep.

āreo, -ēre, -ui, *no sup.*, *v. n.*, am dried up.

argentum, -i, *n.*, silver, silver plate.

arma, -ōrum, *n. plur.*, what is fitted, arms.

armentum, -i, *n.* (aro), herd.

armisonus, -a, -um, *adj.* (arma + sono), resounding with arms; *cf.* Pallas, goddess of the clashing arms.

armo, -āre, -āvi, -ātum, *v. a.*, furnish with weapons, arm, equip.

aro, -āre, -āvi, -ātum, *v. a.*, plough.

arripio, -ere, -ripui, -reptum, *v. a.* (ad + rapio), seize, snatch.

artus, -ūs, *m.*, a joint; *usually in plural.*

arvum, -i, *n.* (aro), ploughed land, field.

arx, arcis, *f.* (arceo), stronghold, citadel.

aspectus, -ūs, *m.* (aspicio), sight, look, appearance.

aspergo, -inis, *f.* (ad + spargo), sprinkling, spray.

aspero, -āre, -āvi, -ātum, *v. a.* (asper), make rough.

aspicio, -ere, -spexi, -spectum, *v. a.* (ad + specio), behold, look at, see.

ast, *conj.* (at), but.

astrum, -i, *n.*, star.

at, *conj.*, but.

āter, -tra, -trum, *adj.*, black, dark, gloomy.

atque, *conj.*, and, as.

attollo, -ere, *no perf. or sup.*, *v. a.* (ad + tollo), lift up, raise.

attonitus, -a, -um, *adj.* (attono), thunder-struck, amazed.

auctor, -ōris, *m. and f.*, one that brings about, founder.

audio, -īre, -īvi *or* -ii, -ītum, *v. a.*, hear.

aufero, -ferre, abstuli, ablātum, *v. a.* (ab + fero), bear *or* carry off.

augurium, -ii, *n.* (avis + garrio), omen from the voice of birds, omen.

aula, -ae, *gen.*; aulāi, l. 354, *f.*, court, hall.

aura, -ae, *f.*, air, breeze.

auris, -is, *f.*, ear.

aurum, -i, *n.*, gold.

auspex, -icis (avis + specio), one who observes the flight or voice of birds, augur, soothsayer; founder, protector.

auspicium, -ii, *n.*, divination by observing the flight of birds, augury, guidance.

aut, *conj.*, or.

autem, *conj.*, but, now.

auxilium, -ii, *n.* (augeo), help.

avārus, -a, -um, *adj.* (aveo), greedy.

āvello, -ere, -velli *or* -vulsi,

-vulsum, *v. a.* (a + vello), bear off *or* away.
āverto, -ere, -ti, -sum, *v. a.* (a + verto), turn off *or* away.
avidus, -a, -um, *adj.* (aveo), longing, eager.
avunculus, -i, *m.* (avus), a mother's brother, maternal uncle.

bacca, -ae, *f.*, berry.
bacchor, -āri, -ātus sum, *v. dep. n.* (Bacchus), celebrate the festival of Bacchus, revel.
barăthrum, -i, *n.*, abyss.
barba, -ae, *f.*, beard.
bellum, -i, *n.* (duellum = contest between two), war.
bis, *num. adv.*, twice.
bonus, -a, -um, *adj.*; *comp.* melior; *superl.*, optimus, good.
bōs, bovis, *m. and f.*, bull, cow, ox.
bracchium, -ii, *n.*, arm.
brevis, -e, *adj.*; *comp.*, brevior; *superl.*, brevissimus, short.

cacūmen, -inis, *n.*, peak, top, summit.
cado, -ere, cecidi, cāsum, *v. n.*, fall.
caecus, -a, -um, *adj.*, blind, aimless, hidden, dark (line 200 n.).
caedēs, -is, *f.* (caedo), a cutting down, slaughter.
caedo, -ere, cecīdi, caesum, *v. a.*, cut down, fell, slay.
caelicola, -ae (*gen. plur.* -um), *m. and f.* (caelum + colo), dweller in heaven, god.
caelum, -i, *n.*, heaven.
caerula, -ōrum, *n. plur. adj. used as substantive*, the blue sea.
caeruleus, -a, -um, *adj.*, dark coloured, like the sea, blue, dark.
caespes, -itis, *m.*, turf.
cālīgo, -inis, *f.*, mist, darkness.
calor, -ōris, *m.* (caleo), warmth, heat.
camīnus, -i, *m.*, furnace.
campus, -i, *m.*, a plain, field.
candeo, -ēre, -ui, *no sup. v. n.*, am brilliant, *or* white, am at white heat, glow.
candor, -ōris, *m.* (candeo), whiteness.
canis, -is, *m. and f.*, dog.
cano, -ere, cecini, cantum, *v. a.*, sing, chant, prophesy.
capesso, -ere, -īvi *or* -ii, -ītum, *v. a.* (capio), seize at eagerly, seize.
capio, -ere, cēpi, captum, *v. a.*, take.
căprigenus, -a, -um, *adj.* (caper + gigno), sprung from a goat, a goat.
captīvus, -a, -um, *adj.* (capio), taken prisoner, captive.
capto, -āre, -āvi, -ātum, *v. freq. a.* (capio), strive to seize, grasp at.
caput, -pitis, *n.*, head.
carbasus, -i, *f.*, Spanish flax; *heteroclite plur.*, carbasa, -ōrum, *n.*, sails.
cardo, -inis, *m.*, pivot and socket, hinge.
carīna, -ae, *f.*, keel, ship.
carmen, -inis, *n.* (cano), song, verse, oracle, inscription.
castra, -ōrum, *n. plur.*, camp.

castus, -a, -um, *adj.*, chaste, pure.
cāsus, -ūs, *m.* (cado), fall, hap, misfortune.
cauda, -ae, *f.*, tail.
causa, -ae, *f.*, cause, reason.
cautēs, -is, *f.*, a rough pointed rock, crag.
caverna, -ae, *f.* (cavus), hollow, cave.
cavo, -āre, -āvi, -ātum, *v. a.*, hollow out.
cavus, -a, -um, *adj.*, hollow.
cēdo, -ere, cessi, cessum, *v. n.*, go away, retire; *with dat.*, yield to, fall to the lot of.
celĕbro, -āre, -āvi, -ātum, *v. a.* (celeber), frequent, fill, crowd; honour, praise, celebrate.
celer, -eris, -ere, *adj.*, swift.
celero, -āre, -āvi, -ātum, *v. a.* (celer), quicken, hasten.
celsus, -a, -um, *adj.* (*obsolete* cello), high, lofty.
centum, *num. adj. indecl.*, hundred.
cerno, -ere, crēvi, crētum, *v. a.* (*no perfect* when = see), sift, distinguish, see.
certāmen, -inis, *n.* (certo), struggle, conflict.
certātim, *adv.* (certo), emulously, eagerly.
certo, -āre, -āvi, -ātum, *v. n.*, decide by a contest, struggle, strive.
certus, -a, -um, *adj.* (cerno), determined, sure, unerring.
cervix, -īcis, *f.* neck.
cesso, -āre, -āvi, -ātum, *v. freq. n.* (cedo), delay, loiter.
cēterus, -a, -um, *adj.*, the other, the rest.
chlamys, -ydis, *f.*, Greek broad woollen upper garment, Greek military cloak, cloak.
cieo, -ēre, cīvi, citum, *v. a.*, put in motion, move, rouse.
cingo, -ere, cinxi, cinctum, *v. a.*, surround.
cinis, -eris, *m.*, ashes.
circuitus, -ūs, *m.* (circumeo), a going round, compass, circuit.
circum, *adv. and prep. with acc.*, round, around.
circumflecto, -ere, -flexi, -flexum, *v. a.* (circum + flecto), bend round.
circumfundo, -ere, -fūdi, -fūsum, *v. a.* (circum + fundo), pour around.
circumspicio, -ere, -spexi, -spectum, *v. a. and n.* (circum + specio), look about *or* round, look about for, *or* at.
circumvolo, -āre, -āvi, -ātum, *v. a.* (circum + volo), fly round.
circumvolvo, -ere, *no perf.*, -volūtum, *v. a. and n.* (circum + volvo), roll round.
clāmor, -ōris, *m.*, shout.
clangor, -ōris, *m.* (clango), sound, clang, noise.
clārus, -a, -um, *adj.*, clear, bright.
classis, -is, *f.*, army, fleet.
claudo, -ere, -si, -sum, *v. a.*, shut.
claustrum, -i, *n.* (claudo), bar, barrier,
clipeus, -i, *m.*, round shield.
coeo, -īre, -īvi *or* -ii, -itum, *v. n.* (cum + eo), go or come together, become thick, thicken.

coepi, -isse, -ptum, *v. defective, a. and n.*, begin.
cognātus, -a, -um, *adj.* (cum + (g)natus), kindred, akin.
cognōmen, -inis, *n.* (cum + (g)nomen), name added to the nomen, family name or epithet, name.
cognosco, -ere, -gnōvi, -gnitum, *v. a.* (cum + (g)nosco), become acquainted with, learn.
cōgo, -ere, coēgi, coactum, *v. a.* (cum + ago), drive together, assemble, compel.
cohibeo, -ēre, -ui, -itum, *v. a.* (cum + habeo), hold together, restrain.
cohors, -tis, *f.*, enclosed place, company of soldiers, band, multitude.
collis, -is, *m.*, hill.
collum, -i, *n.*, neck.
collustro, -āre, -āvi, -ātum, *v. a.* (cum + lustro), view.
colo, -ere, colui, cultum, *v. a.*, cultivate, inhabit, cherish, protect.
coma, -ae, *f.*, hair.
comans, -ntis, *adj.*, hairy, covered with hair.
comes, -itis, *m. and f.* (cum + eo), a companion, comrade.
comitor, -āri, -ātus sum, *v., dep. a.* (comes), accompany, attend.
commisceo, -ēre, -ui, -mistum *or* -mixtum ; *v. a.* (cum + misceo), mix *or* mingle together.
committo, -ere, -mīsi, -missum, *v. a.* (cum + mitto), join to *or* together.
compello, -āre, -āvi, -ātum, *v. a.*, accost, address.
compleo, -ēre, -ēvi, -ētum, *v. a.* (cum + pleo), fill.
compōno, -ere, -posui, -positum, *v. a.* (cum + pono), put *or* bring together, build.
concēdo, -ere, -cessi, -cessum, *v. a.*, yield, grant.
concieo, -iēre, -īvi, -itum, *v. a.* (cum + cieo), urge together, stir up, rouse.
concilium, -ii, *n.*, gathering, assembly.
conclāmo, -āre, -āvi, -ātum, *v. n. and a.* (cum + clamo), cry aloud.
concors, -dis, *adj.* (cum + cor), like-hearted, united.
condo, -ere, -didi, -ditum, *v. a.* (cum + do), join together, hide, lay up, treasure.
conficio, -ere, -fēci, -fectum, *v. a.* (cum + facio), make ready, finish, wear out.
confīgo, -ere, -fixi, -fixum, *v. a.* (cum + figo), pierce.
confundo, -ere, -fūdi, -fūsum, *v. a.* (cum + fundo), pour *or* mix together.
cōnifer, -era, -erum, *adj.* (conus + fero), bearing fruit of conical form, cone-bearing.
cōniugium, -ii, *n.*, marriage, a wife (*l.* 296).
coniunx, -ugis, *m. and f.* (cum + iungo), husband, wife.
cōnor, -āri, -ātus sum, *v. dep. a. and n.*, attempt, try.
consero, -ere, -sēvi, -situm, *v. a.* (cum + sero), sow *or* plant.
consero, -ere, -serui, -sertum,

v. a., connect, entwine, join together.

consīdo, -ere, -sēdi, -sessum, *v. n.* (cum + sido), sit down, settle.

consisto, -ere, -stiti, -stitum, *v. n.* (cum + sisto), stand, stop.

conspicio, -ere, -spexi, -spectum, *v. a.* (cum + specio), look at, descry, observe.

consto, -āre, -stiti, -stātum, *v. n.* (cum + sto), stand together, abide, endure, am fixed.

contactus, -ūs, *m.* (cum + tango), touch.

contemno, -ere, -mpsi, -mptum, *v. a.* (cum + temno), scorn, despise.

conterreo, -ēre, -ui, -itum, *v. a.* (cum + terreo), dismay greatly, terrify.

conticesco, -ere, -cui, *no sup.*, *v. inceptive*, become still, cease speaking.

contineo, -ēre, -ui, -tentum, *v. a.* (cum + teneo), hold together, check, restrain.

continuō, *adv.* (cum + teneo), forthwith, straightway.

contorqueo, -ēre, -torsi, -tortum, *v. a.* (cum + torqueo), turn, twist, whirl.

contrā, *adv. and prep. with acc.*, against, in reply, opposite, on the other hand.

contraho, -ere, -traxi, -tractum, *v.a.* (cum + traho), draw or pull together, assemble.

contremisco, -ere, -tremui, *no sup.*, *v. inch. n. and a.* (cum + tremisco), shake all over, quake, quiver.

cōnūbium, -ii, *n.*, marriage (*l.* 136 n.).

cōnus, -i, *m.*, cone, peak of helmet.

convello, -ere, -velli *or* -vulsi, -vulsum, *v. a.* (cum + vello), tear apart, rend asunder.

cōram, *adv. and prep. with abl.*, face to face.

corneus, -a, -um, *adj.* (cornus), of cornel-wood.

cornu, -ūs, *n.*, horn.

cornum, -i, *n.* (cornus), cornel-cherry.

corōna, -ae, *f.*, crown, garland.

corpus, -oris, *n.*, body.

corripio, -ere, -ui, -reptum, *v. a.* (cum + rapio), seize, snatch.

corrumpo, -ere, -rūpi, -ruptum, *v. a.* (cum + rumpo), break, spoil.

cortex, -icis, *m. and rarely f.*, bark.

cortīna, -ae, *f.*, caldron.

crātēr, -ēris, *m.*, mixing bowl.

crēber, -bra, -brum, *adj.*, frequent, numerous.

crēbresco, -ere, -ui, *no sup.*, *v. incept. n.* (creber), become frequent.

crēdo, -ere, -didi, -ditum, *v. n. governing dat.*, believe, trust.

crepito, -āre, *no perf. and sup.*, *v. freq. n.* (crepo), rattle, creak, rustle.

cresco, -ere, crēvi, crētum, *v. n.* (creo), arise, grow, increase.

crīnis, -is, *m.*, hair.

crista, -ae, *f.*, crest.

crūdēlis, -e, *adj.* (crudus), cruel, ruthless.

cruentus, -a, -um, *adj.* (cruor), bloodstained, bloody.
cruor, -ōris, *m.*, blood, gore.
cubīle, -is, *n.* (cubo), bed, couch.
cultrix, -īcis, *f.* (cultor, colo), a female inhabitant.
cultus, -ūs, *m.* (colo), care, cultivation, dress.
cum, *conj.*, when, since, although.
cum, *prep. with abl.*, with; *put after* me, te, se, nobis, vobis, *and usually after* quo, quibus.
cūnābula, -ōrum, *n. plur.* (cunae), cradle.
cunctus, -a, -um, *adj.* (cum + iungo), all, whole.
cŭpressus, -i *and* -ūs, *f.*, cypress-tree.
cūra, -ae, *f.*, care, object of care.
cūro, -āre, -āvi, -ātum, *v. n. and a.*, care for, attend to.
curro, -ere, cucurri, cursum, *v. n.*, run.
currus, -ūs, *m.* (curro), chariot, car.
cursus, -ūs, *m.* (curro), course, voyage.
curvo, -āre, -āvi, -ātum, *v. a.*, arch, bend.
curvus, -a, -um, *adj.*, bent, curved.
custos, -ōdis, *m. and f.*, keeper, protector.
cymbium, -ii, *n.*, small drinking vessel, cup, bowl.
cyparissus, -i, *f.* (cupressus), cypress-tree.

(daps), dapis, *f.*, feast.
dē, *prep. with abl.*, down from, from, of, according to.
dea, -ae, *f.*, goddess.
dēbeo, -ēre, -ui, -itum, *v. a.* (de + habeo), owe, ought.
dēcipio, -ere, -cēpi, -ceptum, *v. a.* (de + capio), deceive.
dēdūco, -ere, -xi, -ctum, *v. a.* (de + duco), draw down, launch.
dēfero, -ferre, -tuli, -lātum, *v. a.* (de + fero), bring down, bring to.
dehinc (*also scanned as monosyllable*), *adv.*, thence, thereafter.
dēicio, -ere, -iēci, -iectum, *v. a.* (de + iacio), throw *or* cast down.
deinde, *adv.*, then, after that.
dēlābor, -i, -lapsus sum, *v. dep. n.* (de + labor), glide down.
dēligo, -ere, -lēgi, -lectum, *v. a.* (de + lego), choose, select.
delphīn, -īnis, *m.*, dolphin.
dēmissus, -a, -um, *adj.* (demitto), low, humble.
dēmitto, -ere, -mīsi, -missum, *v. a.* (de + mitto), send down, lower.
dēmo, -ere, -mpsi, -mptum, *v. a.* (de + emo), take off *or* away.
dēmoror, -āri, -ātus sum, *v. dep. a.* (de + moror), retard, delay.
dēnique, *adv.*, at last, finally.
dens, -tis, *m.*, tooth.
densus, -a, -um, *adj.*, thick.
dēnuntio, -āre, -āvi, -ātum, *v. a.* (de + nuntio), announce, threaten.
dēpōno, -ere, -posui, -positum,

v. a. (de + pono), lay aside.

dērigesco, -ere, -rigui, *no sup.*, *v. inceptive n.*, become stiff, freeze.

dēripio, -ere, -ui, -reptum, *v. a.* (de + rapio), tear off, snatch away.

descrībo, -ere, -scripsi, -ptum, *v. a.* (de + scribo), write out *or* down.

dēsero, -ere, -ui, -sertum, *v. a.*, desert, abandon.

dēsertus, -a, -um, *adj.* (desero), abandoned, desolate.

dēsīdo, -ere, -sēdi, *no sup.*, *v. n.* (de + sido), sink down.

deus, -i, *m.*; *nom. pl.*, di *or* dei; *gen. pl.*, deorum *or* deum; *dat. and abl. pl.*, dis *or* deis, god.

dexter, -tera, -terum *or* -tra, -trum, *adj.*; *comp.* dexterior; *superl.* dextimus, on the right; dextera *or* dextra (*sc.* manus), *as noun, f.* right hand.

dīco, -ere, -dixi, -ctum, *v. a.*, tell, say, name.

dictum, -i, *n.* (dico), word.

dīdūco, -ere, -duxi, -ctum, *v. a.* (dis + duco), lead apart, separate.

dies, -ēi, *m. or f.* (*in pl. m. only*), day; time.

diffīdo, -ere, -fīsus sum, *v. semi-dep. n. with dat.* (dis + fido), distrust.

dīgero, -ere, -gessi, -gestum, *v. a.* (dis + gero), force apart, distribute, arrange, set in order.

dignor, -āri, -ātus sum, *v. dep. a.* (dignus), think worthy.

dignus, -a, -um, *adj.*, worthy of *with abl.*, deserved, due.

dīgredior, -i, -gressus sum, *v. dep. n.* (dis + gradior), depart.

dīgressus, -ūs, *m.*, departure.

dīmoveo, -ēre, -mōvi, -mōtum, *v. a.* (dis + moveo), move asunder, part, scatter, disperse.

dīripio, -ere, -ui, -reptum, *v. a.* (dis + rapio), tear asunder, plunder, spoil.

dīrus, -a, -um, *adj.*, fearful, dread.

discerno, -ere, -crēvi, -crētum, *v. a.* (dis + cerno), separate, part, distinguish.

disco, -ere, didici, *no sup.*, *v. a.*, learn.

discrīmen, -inis, n. (dis + cerno), that which separates, danger, crisis.

dispendium, -ii, *n.* (dispendo), expense, loss, loss of time.

dispergo, -ere, -spersi, -spersum, *v. a.* (dis + spargo), scatter.

dispōno, -ere, -posui, -positum, *v. a.* (dis + pono), place here and there, dispose, arrange.

dissilio, -īre, -ui, *no sup.*, *v. n.* (dis + salio), leap apart.

disto, -āre, *no perf. or sup.*, *v. n.* (dis + sto), stand apart, am separated, differ.

dīva, -ae, *f.*, goddess.

dīversus, -a, -um, *adj.* (dis + verto), turned different ways, opposite; distant (*l.* 4).

dīvido, -ere, -vīsi, -vīsum, *v. a.*, part, separate, divide.

dīvīnus, -a, -um, adj. (divus), pertaining to the gods, divine.
dīvus, -i, *gen. pl.*, divum, *m.*, god.
do, dare, dedi, datum, *v. a.*, give.
doceo, -ēre, docui, dōctum, *v. a.*, teach, instruct about.
domina, -ae, *f.* (domo), mistress, queen (*l.* 438).
dominor, -āri, -ātus sum, *v. dep. n.* (dominus), lord it, rule.
domus, -ūs, *acc. pl.* domos *and* -us, *gen. pl.* domuum *and* -ōrum, *f.*, house.
dōnum, -i, *n.* (do), gift.
dubito, -āre, -āvi, -ātum, *v. n. and a.*, am doubtful, am doubtful about.
dūco, -ere, -xi, -ctum, *v. a.*, lead; *of life*, lead, live (*l.* 315).
dulcis, -e, *adj.*, sweet.
dum, *conj.*, while.
duo, -ae, -o, *num. adj.*, two.
dūrus, -a, -um, *adj.*, hard, difficult.
dux, ducis, *m. and f.*, leader.

e (ex), *prep. with abl.*, out of, from, according to.
ecce, *interj.*, lo! behold!
ecqui, -quae *or* -qua, -quod (ec + qui), *interrogative pronoun, adj.*, is there any?
ecquis, *no fem.*, ecquid (ec + quis), *interrogative pronoun, substantive*, is there any one who? Ecquid (*l.* 342), *adv.*, does at all?
ēdīco, -ere, -dixi, -ctum, *v. a.* (e + dico), speak out, proclaim.
effero, -ferre, extuli, ēlātum, *v. a.* (ex + fero), carry out, raise up.
effigies, -ēi, *f.* (ex + fingo), likeness.
effodio, -ere, -fōdi, -fossum, *v. a.* (ex + fodio), dig out.
effor, -āri, -fātus sum, *v. dep. a.* (ex + [for]), speak out.
effugio, -ere, -fūgi, -fugitum, *v. n. and a.* (ex + fugio), escape, escape *or* flee from.
effundo, -ere, -fūdi, -fusūm, *v. a.* (ex + fundo), pour out *or* forth.
ego, *pers. pronoun*, I; *emphasized by* -met, egomēt.
ēgredior, -i, -gressus sum, *v. dep. n.* (ex + gradior), come forth, disembark.
elephantus, -i, *m.*, ivory.
ēlīdo, -ere, -si, -sum, *v. a.* (e + laedo), strike *or* dash out.
ēloquor, -i, -locūtus sum, *v. dep. a. and n.* (e + loquor), speak out.
ēn, *interj.*, lo! behold!
ēnītor, -i, -nīsus *or* -nīxus sum, *v. dep. a. and n.* (e + nitor), bring forth, bear.
ensis, -is, *m.*, sword.
eo, īre, īvi *or* ii, itum, *v. n.*, go.
epulor, -āri, -ātus sum, *v. dep. n.* (epulum), feast, banquet.
equidem, *adv.* (e + quidem), truly.
equus, -i, *m.*, horse.
ergō, *adv.*, therefore.
ērigo, -ere, -rexi, -rectum, *v. a.* (e + rego), set up, raise up.
ēripio, -ere, -ripui, -reptum,

v. a. (e + rapio), snatch away, rescue.

erro, -āre, -āvi, -ātum, *v. n.*, wander.

error, -ōris, *m.*, wandering.

ēructo, -āre, -āvi, -ātum, *v. a.* (e + ructo), belch forth.

erus, -i, *m.*, master (*also spelt* herus).

et, *conj.*, and, also, even; et . . . et, both . . . and.

etiam, *conj.*, also, moreover.

ēvādo, -ere, -vāsi, -sum, *v. n. and a.* (e + vado), go *or* pass out *or* beyond, escape.

ēverto, -ere, -ti, -sum, *v. a.* (e + verto), overturn, overthrow.

ex (e), *prep. with abl.*, out of, from, according to.

exaestuo, -āre, -āvi, -ātum, *v. n.* (ex + aestuo), boil up, seethe.

excēdo, -ere, -cessi, -cessum, *v. a.* (ex + cedo), *with abl.*, go out *or* away from, leave.

excio, -īre, -īvi *or* -ii, -itum *or* -ītum, *v. a.* (ex + cieo), call forth, rouse.

excipio, -ere, -cēpi, -ceptum, *v. a.* (ex + capio), take in turn, receive, lie in wait for, catch (*l.* 332).

excito, -āre, -āvi, -ātum, *v. a. freq.* (excio), arouse.

excutio, -ere, -cussi, -cussum, *v. a.* (ex + quatio), shake off, dash off.

exerceo, -ēre, -ui, -itum, *v. a.* (ex + arceo), drive on, keep busy, practise, disturb.

exorior, -īri, -ortus sum, *v. dep. n.* (ex + orior), arise.

exōro, -āre, -āvi, -ātum, *v. a.* (ex + oro), pray earnestly, entreat, obtain by prayer.

expedio, -īre, -īvi *or* -ii, -ītum, *v. a.* (ex + pes), extricate, explain.

expleo, -ēre, -ēvi, -ētum, *v. a.* (ex + pleo), fill up.

explōro, -āre, -āvi, -ātum, *v. a.*, search out, examine.

exposco, -ere, -poposci, *no sup.*, *v. a.* (ex + posco), ask earnestly, entreat, implore.

exquīro, -ere, -quīsīvi, -quīsītum, *v. a.* (ex + quaero), search out.

exsĕcror, -āri, -ātus sum, *v. dep. a.* (ex + sacer), curse, execrate.

exserto, -āre, -āvi, -ātum, *v. freq. a.* (exsero), thrust forth.

exsilium, -ii, *n.* (exsul), exile, place of exile (*l.* 4).

exspergo, -ere, -rsi, -rsum, *v. a.* (ex + spargo), sprinkle, scatter abroad.

exspīro, -āre, -āvi, -ātum, *v. a.* (ex + spiro), breathe forth.

exstruo, -ere, -struxi, -ctum, *v. a.* (ex + struo), build up.

exsul, -ulis, *m. and f.*, an exile.

exsulto, -āre, -āvi, -ātum, *v. freq. n.* (exsilio), leap *or* spring up.

exsupero, -āre, -āvi, -ātum, *v. a.* (ex + supero), mount up, surmount, pass.

externus, -a, -um, *adj.* (exter), foreign.

exterreo, -ēre, -ui, -itum, *v. a.* (ex + terreo), strike with terror, affright.

extrēmus, -a, -um, *sup. adj.* (exter, exterus), utmost.
exūro, -ere, -ussi, -ustum, *v. a.* (ex + uro), burn up, consume.

facies, -ēi, *f.*, face, look.
facilis, -e, *adj.* (facio), easy.
facio, -ere, fēci, factum, *v. a.*, make, do; *pass.*, fīo, fieri, factus sum, am made, become.
factum, -i, *n.* (facio), deed.
falsus, -a, -um, *adj.* (fallo), false, pretended.
fāma, -ae, *f.*, report, rumour.
famēs, -is, *f.*, hunger.
famula, -ae, *f.* (famulus), servant, hand-maid.
famulus, -i, *m.*, servant.
fās, *n. indecl.*, divine law, right.
fastus, -ūs, *m.*, disdain, pride.
fateor, -ēri, fassus sum, *v. dep. a.*, confess, own.
fātum, -i, *n.* (fari), that which is spoken, fate.
fātur, 3*rd sing. pres. ind. of* fāri, fātus sum, *v. defect. a. and n.*, speak, say.
fauces, -ium, *f. pl.*, throat.
favilla, -ae, *f.*, hot cinders, embers, ashes.
fēlix, -īcis, *adj.*, happy, propitious.
fenestra, -ae, *f.*, window.
fera, -ae, *f.* (ferus), wild beast.
ferē, *adv.*, nearly.
ferio, -īre, *no perf. and sup.*, *v. a.*, strike.
fero, ferre, tuli, lātum, *v. a.*, carry, bear, endure, bring forth; say (*l.* 416).
ferreus, -a, -um, *adj.* (ferrum), of iron.
ferrum, -i, *neut.*, iron, sword.
fessus, -a, -um, *adj.*, wearied, tired.
fētus, -ūs, *m.*, young, progeny, brood.
fides, -ei, *f.* (fido), faith, trust, honour.
fīdus, -a, -um, *adj.*, faithful, trusty.
fīgo, -ere, fīxi, fixum, *v. a.*, fix, fasten.
fingo, -ere, -nxi, -ctum, *v. a.*, form, shape, fashion, make.
fīnis, -is, *m. and f.*, end.
fīo, *see* facio.
firmo, -āre, -āvi, -ātum, *v. a.*, strengthen.
fistula, -ae, *f.* (findo), reed-pipe, Pan pipe.
flamma, -ae, *f.*, flame.
flammo, -āre, -āvi, -ātum, *v. a. and n.*, blaze, inflame, set on fire.
flētus, -ūs, *m.* (fleo), weeping.
fluctus, -ūs, *m.* (fluo), wave.
fluidus, -a, -um, *adj.* (fluo), flowing.
flūmen, -inis, *n.* (fluo), a river.
fluo, -ere, fluxi, fluxum, *v. n.*, flow.
fluvius, -ii, *m.* (fluo), a river.
focus, -i, *m.*, fire-place, hearth.
foedo, -āre, -āvi, -ātum, *v. a.*, make foul, defile, pollute.
foedus, -a, -um, *adj.*, foul, unclean.
folium, -ii, *n.*, leaf.
forma, -ae, *f.*, form, shape.
formīdo, -inis, *f.*, terror, dread.

formīdo, -āre, -āvi, -ātum, *v. a.*, fear, dread.
forte, *adv.* (*ablative of* fors), by chance.
fortūna, -ae, *f.*, fortune, chance, condition.
frango, -ere, frēgi, fractum, *v. a.*, break.
frāter, -tris, *m.*, brother.
frēnum, -i, *n.*, bridle, bit.
fretum, -i, *n.*, strait, channel.
frīgidus, -a, -um, *adj.* (frigeo), cold, chill.
frondeo, -ēre, *no perf. or sup.*, *v. n.* (frons I), have leaves, am in leaf.
frons, -dis, *f.*, leaf.
frons, -tis, *f.*, brow.
fruor, -i, fructus sum, *v. dep. n. with abl.*, enjoy.
frustum, -i, *n.*, piece, bit.
fuga, -ae, *f.*, flight, escape.
fugio, -ere, fūgi, fugitum, *v. n. and a.*, flee, fly from, escape.
fugo, -āre, -āvi, -ātum, *v. a.*, put to flight.
fulmen, -inis, *n.* (*contracted from* fulgimen, fulgeo), thunderbolt.
fūmo, -āre, -āvi, -ātum, *v. n.* (fumus), smoke.
fūmus, -i, *m.*, smoke.
fundo, -ere, fūdi, fusum, *v. a.*, pour, pour out.
fundus, -i, *m.*, bottom.
fūnis, -is, *m.*, rope, hawser.
fūnus, -eris, *n.*, funeral (cp. *l.* 62 n).
furo, -ere, *no perfect or supine*, *v. n.*, rage, rave.
furtim, *adv.* (fur), by stealth, secretly.

galea, -ae, *f.*, helmet, morion.
gelidus, -a, -um, *adj.* (gelu), cold, icy.
geminus, -a, -um, *adj.* (gigno), twin, twofold.
gemitus, -ūs, *m.* (gemo), groaning.
generātor, -ōris, *m.* (genero), producer.
genitor, -ōris, *m.* (gigno), father, sire.
gens, -tis, *f.*, race, clan, family.
genu, -ūs, *n.*, knee.
genus, -eris, *n.*, race, stock.
gero, -ere, gessi, gestum, *v. a.*, carry, (*of war*) wage.
gestāmen, -inis, *n.* (gesto), that which is carried *or* worn.
glaciālis, -e, *adj.* (glacies), icy, frozen.
glēba, -ae, *f.*, lump of earth, clod.
globus, -i, *m.*, ball.
glomero, -āre, -āvi, -ātum, *v. a.* (glomus), form into a ball, assemble together.
gradior, -i, gressus sum, *v. dep. n.*, walk.
gradus, -ūs, *m.*, step.
grāmen, -inis, *n.*, grass.
grātus, -a, -um, *adj.*, pleasing, pleasant.
gravis, -e, *adj.*, heavy.
gremium, -ii, *n.*, lap, bosom.
gubernātor, -ōris, *m.*, steersman, pilot.
gurges, -itis, *m.*, whirlpool, gulf.
gutta, -ae, *f.*, drop.

habeo, -ēre, -ui, -itum, *v. a.*, have, hold.
habito, -āre, -āvi, -ātum, *v. a. and n.*, dwell, dwell in.

habitus, -ūs, *m.* (habeo), condition, garb, attire.
haereo, -ēre, haesi, haesum, *v. n. with dat.*, cleave *or* cling to, stop.
hāmus, -i, *m.*, hook ; link (*l.* 467).
harēna, -ae, *f.*, sand.
hastīle, -is, *n.*, spear-shaft, *used of branches* (*l.* 23).
haud, *adv.*, not.
herba, -ae, *f.*, grass.
hēros, -ōis, *m.*, hero.
heu, *interj.*, alas.
hīc, haec, hōc, *gen.* huius ; *dat.* huic ; *dem. pron.*, this, he.
hīc, *adv. of place*, here, *of time*, then, hereupon.
hiemps, hiemis, *f.*, winter, storm.
hinc, *adv.*, hence, from this.
hisco, -ere, *no perf. or sup.*, *v. n.* (hio), gape, yawn.
homo, -inis, *c.*, human being, man.
honor, -ōris, *m.*, honour, repute, mark of honour, gift ; offering (*l.* 118).
hōra, -ae, *f.*, hour, season.
horreo, -ēre, horrui, *no sup.*, *v. n. and a.*, stand on end, bristle, shudder *or* tremble at.
horresco, -ere, horrui, *no sup.*, *v. incept. n. and a.* (horreo), begin to shudder, shudder at.
horridus, -a, -um, *adj.* (horreo), standing on end, horrible, dread.
horrificus, -a, -um, *adj.* (horror + facio), terror-causing, dreadful.
horror, -ōris, *m.*, shaking, shuddering, dread.
hortor, -āri, -ātus sum, *v. dep. a.*, exhort, urge, cheer.
hospitium, -ii, *n.* (hospes), hospitality, place where hospitality is shown, friendly place.
hospitus, -a, -um, *adj.* (hospes), hospitable.
hostīlis, -e, *adj.* (hostis), belonging to an enemy, hostile.
hostis, -is, *m. and f.*, foreigner, stranger, enemy, foe.
hūc, *adv.*, hither.
humilis, -e, *adj.* (humus), low.
humus, -i, *f.*, ground ; humi, on the ground ; humo, from the ground.
hymenaeus, -i, *m.*, god of marriage, marriage ; *pl.*, (*l.* 328).

iaceo, -ēre, -ui, -itum, *v. n.*, lie, am situated.
iacio, -ere, iēci, iactum, *v. a.*, throw, hurl.
iacto, -āre, -āvi, -ātum, *v. freq. a.* (iacio), keep throwing, toss about.
iaculum, -i, *n.* (iacio), javelin.
iam, *adv.*, already, at last.
iānua, -ae, *f.*, door, gate.
īdem, eadem, idem, *pron.*, same.
ignārus, -a, -um, *adj.* (in + gnarus), ignorant ; *with gen.*, ignorant of.
ignis, -is, *m.*, fire.
ignotus, -a, -um, *adj.* (in + [g]notus), unknown.
īlex, -icis, *f.*, holm-oak.

ille, -a, -ud, *gen.* illĭus, *dat.* illi, *pers. pron.*, that, he, she, it.
imāgo, -inis, *f.* (imitor), copy, image, likeness.
imber, -bris, *m.*, rain.
immānis, -e, *adj.*, huge, monstrous.
immemor, -oris, *adj.* (in + memor), unmindful.
immensus, -a, -um, *adj.* (in + metior), boundless, vast.
immergo, -ere, -rsi, -rsum, *v. a.* (in + mergo), dip *or* plunge into.
immeritus, -a, -um, *adj.* (in + meritus), undeserving, innocent.
immītis, -e, *adj.* (in + mitis), cruel, ruthless.
immitto, -ere, -mīsi, -missum, *v. a.* (in + mitto), send in, let grow (*l.* 593).
immōtus, -a, -um, *adj.* (in + moveo), unmoved.
immūgio, -īre, -īvi *or* -ii, *no sup.*, *v. n.* (in + mugio), bellow, roar, resound in.
immundus, -a, -um, *adj.* (in + mundus), unclean, foul.
impello, -ere, -puli, -pulsum, *v. a.* (in + pello), drive on, set in motion.
imperium, -ii, *n.*, military command, empire.
impero, -āre, -āvi, -ātum, *v. a. and n. with dat.*, command.
implācātus, -a, -um, *adj.* (in + placatus), unappeased, unsatisfied.
impleo, -ēre, -ēvi, -ētum, *v. a.*, fill up, fill full.
impōno, -ere, -posui, -positum, *v. a.* (in + pono), place on.
impūne, *adv.* (in + poena), without punishment.
īmus, -a, -um, *superl. adj.*, *pos.* inferus; *comp.* inferior, lowest.
in, *prep. with acc.*, into, to, against, for; *with abl.*, in *or* among.
inānis, -e, *adj.*, empty, idle.
incassum, *adv.* (in + cassum), in vain.
incautus, -a, -um, *adj.* (in + cautus), careless, off one's guard.
incendo, -ere, -di, -sum, *v. a.* (in + candeo), set fire to.
incertus, -a, -um, *adj.* (in + certus), doubtful.
incīdo, -ere, -cīdi, -cīsum, *v. a.* (in + caedo), cut into, break off.
incipio, -ere, -cēpi, -ceptum, *v. a. and n.* (in + capio), begin.
inconsultus, -a, -um, *adj.* (in + consultus), without advice.
incrēdibilis, -e, *adj.* (in + credo), not to be believed.
increpito, -āre, -āvi, -ātum, *v. a. and n.* (in + crepito), chide, rebuke.
incresco, -ere, -crēvi, -crētum, *v. n.* (in + cresco), grow up.
inde, *adv. of place*, thence; *of time*, after that.
indīco, -ere, -xi, -ctum, *v. a.* (in + dico), proclaim.
induo, -ere, -ui, -ūtum, *v. a. passive used as middle*, put on, clothe, don.
infandus, -a, -um, *adj.* (in + fandus, fari), unutterable.
infēlix, -īcis, *adj.* (in + felix), unhappy, barren.

infernus, -a, -um, *adj.* (infer), belonging to the under world, infernal.
infero, -ferre, intuli, illātum, *v. a.* (in + fero), bring on; *of war*, begin, attack.
inflammo, -āre, -āvi, -ātum, *v. a.*, set on fire, kindle.
inflecto, -ere, -xi, -xum, *v. a.* (in + flecto), bend.
inflo, -āre, -āvi, -ātum, *v. a.*, blow into, swell out.
informis, -e, *adj.* (in + forma), shapeless, misshapen.
infrendo, -ere, *no perf. or sup.*, *v. n.* (in + frendo), gnash (*teeth*).
ingemino, -āre, -āvi, -ātum, *v. n. and a.* (in + gemino), repeat, redouble.
ingens, -tis, *adj.* (in + genus *or* gens), huge, immense.
ingredior, -i, -gressus sum, *v. dep. n.* (in + gradior), advance, begin.
inhorreo, -ēre, -ui, *no sup.*, *v. n.* (in + horreo), stand on end, quiver, shudder.
inīquus, -a, -um, *adj.* (in + aequus), unfair, hostile.
iniūria, -ae, *f.* (in + ius), wrong.
inlābor, -i, -lapsus sum, *v. dep. n. with dat.* (in + labor), glide *or* flow into.
inlaetābilis, -e, *adj.* (in + laetabilis), cheerless, gloomy.
inluvies, -ēi, *f.* (in + luo), dirt, filth.
insānus, -a, -um, *adj.* (in + sanus), mad.
insequor, -i, -secūtus sum, *v. dep. n.* (in + sequor), follow after, proceed to, *with inf.* (*l.* 32).
insero, -ere, -ui, -sertum, *v. a.* (in + sero), put into.
insignis, -e, *adj.* (in + signum), distinguished.
insomnis, -e, *adj.* (in + somnus), sleepless.
insons, -ntis, *adj.* (in + sons), guiltless.
insperātus, -a, -um, *adj.* (in + spero), unhoped.
instar, *n. indecl.*, likeness, *often used with gen.*, like.
instauro, -āre, -āvi, -ātum, *v. a.* (sto), erect, renew.
instruo, -ere, -struxi, -structum, *v. a.* (in + struo), build in *or* up, set in order, draw up.
insula, -ae, *f.*, island.
insuper, *adv.* (in + super), above, on the top, from above.
insurgo, -ere, -surrexi, -surrectum, *v. n.* (in + surgo), rise up; *with dat.*, rise to (*oars*).
intemerātus, -a, -um, *adj.* (in + temero), undefiled, unviolated.
intempestus, -a, -um, *adj.* (in + tempus), unseasonable.
intendo, -ere, -di, -sum *and* -tum, *v. a.* (in + tendo), stretch out *or* forth.
inter, *prep. with acc.*, among, between, during.
interdum, *adv.*, sometimes, now and then.
intereā, *adv.*, meanwhile.
interluo, -ere, *no perf. or sup.* (inter + luo), wash under, flow between.

interpres, -etis, *m. and f.*, an agent between two, messenger, prophet, soothsayer.
intremo, -ere, -ui, *no sup.*, *v. n.* (in + tremo), tremble, quake.
intro, -āre, -āvi, -ātum, *v. a.*, enter.
intus, *adv.*, within.
invādo, -ere, -vāsi, -vāsum, *v. a.* (in + vado), go into, rush upon, attack.
invenio, -īre, -vēni, -ventum, *v.a.* (in + venio), come upon, find.
invius, -a, -um, *adj.* (in + via), pathless.
involvo, -ere, -volvi, -volūtum, *v. a.* (in + volvo), wrap up, envelope.
ipse, -a, -um, *pron.*, self.
īra, -ae, *f.*, anger.
irrigo, -āre, -āvi, -ātum, *v. a.* (in + rigo), lead water to, diffuse, steal over.
irruo, -ere, -ui, *no sup.*, *v. n.* (in + ruo), rush on.
is, ea, id, *gen.* eius; *dat.* ei; *pron.*, he, she, it.
iter, itineris, *n.* (eo), journey.
iterum, *adv.*, again, a second time.
iubeo, -ēre, iussi, iussum, *v. a.*, order.
iugum, -i, *n.* (iungo), yoke, peak, ridge.
iungo, -ere, -nxi, -nctum, *v. a.*, join.
iūs, iūris, *n.* right; *pl.* laws.
iussum, -i, *n.* (iubeo), bidding, command.
iuvencus, -i, *m.* (iuvenis, *sc.* bos), young bullock.
iuvenis, -is, *m. and f. adj.*, young; *used as subst.*, youth.
iuventus, -ūtis, *f.*, youth, young men.
iuvo, -āre, iūvi, iūtum, *v. a.*, help, aid; iuvat, *impers.*, it delights.
iuxtā, *adv. and prep. with acc.* (iungo), near, close to.

labor, -ōris, *m.*, toil, labour.
lābor, -i, lapsus sum, *v. dep. n.*, fall, slip, glide.
lac, lactis, *n.*, milk.
lacero, -āre, -āvi, -ātum, *v. a.* (lacer), tear to pieces, mangle, rend.
lăcrima, -ae, *f.*, tear.
lacrimābilis, -e, *adj.* (lacrima), lamentable, mournful.
lăcrimo, -āre, -āvi, -ātum, *v. n.*, weep.
lacus, -ūs, *m.*, lake.
laetitia, -ae, *f.* (laetus), delight, joy.
laetus, -a, -um, *adj.*, glad.
laevus, -a, -um, *adj.*, on the left hand, ill-omened; laeva, -ae, *f.* (*sc.* manus), left hand.
lambo, -ere, -i, *no sup.*, *v. a.*, lick.
lampas, -adis, *f.*, light, torch.
lāniger, -gera, -gerum, *adj.*, (lana + gero), wool-bearing.
lapidōsus, -a, -um, *adj.* (lapis), stony.
lapsus, -ūs, *m.* (labor), falling, gliding.
lātē, *adv.*, far and wide.
latĕbra, -ae, *f.* *usually pl.*, hiding-place, lurking-place, retreat.
lateo, -ēre, -ui, -itum, *v. n.*, lurk, lie hid.

lātus, -a, -um, *adj.*, wide, broad.
latus, -eris, *n.*, side.
laurus, -i *and* -ūs, *f.*, bay-tree, laurel.
lavo, -āre, lāvi, lavātum, lautum, lōtum, *v. a.*, wash.
laxo, -āre, -āvi, -ātum, *v. a.*, stretch out, loosen.
lebes, -ētis, *m.*, a copper basin for cooking, *or* washing the hands at meals.
lego, -ere, lēgi, lēctum, *v. a.*, gather, pick out; furl, *of sails* (*l.* 532); sail through, skirt, thread (*l.* 127 n.).
lēnis, -e, *adj.*, gentle.
lento, -āre, -āvi, -ātum, *v. a.* (lentus), make flexible, bend; *of oars*, ply till they bend (*l.* 384).
lentus, -a, -um, *adj.*, pliant, flexible, tough (see *l.* 31 n.).
leo, -ōnis, *m.*, lion.
lētifer, -era, -erum, *adj.* (letum + fero), death-dealing, deadly.
lētum, -i, *n.*, death.
levāmen, -inis, *n.* (levo), alleviation, comfort.
levo, -āre, -āvi, -ātum, *v. a.* (levis), lift up, lighten, ease.
libens, -ntis, *adj.*, willing.
lībo, -āre, -āvi, -ātum, *v. a.*, pour out as an offering, dedicate, offer libation.
licet, -ēre, -uit *or* licitum est, *v. impers.*, it is allowed, it is lawful.
līmen, -inis, *n.*, threshold.
lingua, -ae, *f.*, tongue.
linquo, -ere, līqui, *no sup.*, *v. a.*, leave.
linteum, -i, *n.* (linum), linen cloth, linen, sail.
liquefacio, -ere, -fēci, -factum, *v. a.* (liqueo + facio), melt.
līquor, -i, *no perf. or sup.*, *v. dep. n.*, am liquid, flow.
lītoreus, -a, -um, *adj.* (litus), belonging to the shore.
lītus, -oris, *n.*, shore.
loco, -āre, -āvi, -ātum, *v. a.* (locus), place.
locus, -i; *pl.* loci *and* loca, *m.*, place.
longaevus, -a, -um, *adj.* (longus + aevum), of great age, aged.
longē, *adv.*, afar.
longinquus, -a, -um, *adj.* (longus), distant, remote.
longus, -a, -um, *adj.*, long.
loquor, -i, locūtus sum, *v. dep. n. and a.*, speak, say.
lōrīca, -ae, *f.* (lorum), cuirass, breastplate.
lūcidus, -a, -um, *adj.* (lux), bright, shining.
luctus, -ūs, *m.* (lugeo), sorrow, grief.
lūcus, -i, *m.* (luceo), grove.
lūdus, -i, *m.*, play; *pl.* games.
luēs, -is, *f.*, decay, plague.
lūmen, -inis, *n.* (*contr. from* lucmen, luceo), light.
lūna, -ae, *f.* (*contr. from* lucna, luceo), moon.
lupus, -i, *m.*, wolf.
lustro, -āre, -āvi, -ātum, *v. a.* (lustrum), purify by propitiatory offering, go round, traverse, scan.
lustrum, -i, *n.* (luo), slough, marsh, lair of beasts.
lux, lūcis, *f.*, light.

macies, -ēi, *f.* (macer), leanness, thinness.
macto, -āre, -āvi, -ātum, *v. a.*, offer in sacrifice, slay.
maculo, -āre, -āvi, -ātum, *v. a.* (macula), stain, pollute.
maestus, -a, -um, *adj.*, sad.
magnanimus, -a, -um, *adj.* (magnus + animus), great-souled, high-minded.
magnus, -a, -um, *adj.*; *comp.* maior; *sup.* maximus; great.
māla, -ae, *f.* (mando), jaw.
malus, -a, -um, *adj.*; *comp.* peior; *sup.* pessimus; bad, evil.
mando, -āre, -āvi, -ātum, *v. a.* (manus + do), entrust, enjoin.
mando, -ere, -di, -sum, *v. a.*, chew, devour.
maneo, -ēre, mansi, mansum, *v. n.*, remain.
mānes, -ium, *m. plur.*, souls of the departed, dead.
manifestus, -a, -um, *adj.* (manus + fendo), evident, clear.
māno, -āre, -āvi, -ātum, *v. n.*, flow.
manus, -ūs, *f.*, hand.
mare, -is, *n.*, sea.
marītus, -i, *m.* (mas), husband.
māter, -tris, *f.*, mother.
medius, -a, -um, *adj.*, middle.
melior, -us, *adj.*; *see* bonus.
membrum, -i, *n.*, limb.
memini, -isse, *v. defect. a.* (mens), remember.
memoro, -āre, -āvi, -ātum, *v. a.* (memor), mention, recall, relate.
mens, -tis, *f.*, mind.
mensa, -ae, *f.*, table.
mereor, -ēri, -itus sum, *v. dep. a.*, *also* mereo, -ēre, -ui, -itum, deserve.
meritō, *adv.* (mereor), justly, deservedly.
merum, -i, *n.*, unmixed wine.
mēta, -ae, *f.*, the columns in the ground at each end of the circus, goal, turning-point; (*l.* 429) of a promontory.
metus, -ūs, *m.*, fear.
meus, -a, -um, *adj.*, my.
mīles, -itis, *m.*, soldier, soldiery.
minae, -ārum, *f. pl.*, threats.
minor, -āri, -ātus sum, *v. dep. a.*, threaten.
minor, -us, *adj. comp.*; *see* parvus; minores, descendants.
minus, *adv.*, less.
mīrābilis, -e, *adj.* (mirus), wonderful.
mīrus, -a, -um, *adj.*, wonderful.
misceo, -ēre, -ui, -stum *and* -xtum, *v. a.*, mingle, confuse.
miser, -era, -erum, *adj.*, wretched, hapless.
miseror, -āri, -ātus sum, *v. dep. a.* (*gerundive* miserandus, pitiable), pity.
mitto, -ere, mīsi, missum, *v. a.*, send.
modo, *adv.*, only.
moenia, -ium, *n. plur.* (munio), fortifications, walls, buildings.
mōlēs, -is, *f.*, mass.
mōlior, -īri, -ītus sum, *v.*

dep. a. (moles), toil, do with toil.
moneo, -ēre, -ui, -itum, *v. a.*, warn.
monimentum, -i, *n.* (moneo), memorial.
mons, -tis, *m.*, mountain.
monstro, -āre, -āvi, -ātum, *v. a.*, show.
monstrum, -i, *n.* (moneo), omen, monster.
mora, -ae, *f.*, delay.
morior, -i, mortuus sum, *v. dep. n.*, die.
moror, -āri, -ātus sum, *v. dep. n. and a.*, delay.
mors, -tis, *f.*, death.
morsus, -ūs, *m.* (mordeo), bite.
mortālis, -e, *adj.* (mors), subject to death, mortal, human.
mos, mōris, *m.*, custom, habit.
moveo, -ēre, mōvi, mōtum, *v. a.*, move; *of mental activity*, ponder (*l.* 34).
mox, *adv.*, soon.
mūgio, -īre, -īvi *or* -ii, -ītum, *v. n.*, bellow, roar.
multus, -a, -um, *adj.*; *comp.* plus; *sup.* plurimus; much, many.
mūnus, -eris, *n.*, gift, offering.
murmur, -uris, *n.*, murmur.
mūrus, -i, *m.*, wall.
mūto, -āre, -āvi, -ātum, *v. a. and n. freq.* (moveo), change.
myrtus, -i *and* -ūs, *f.*, myrtle.

nam, namque, *conj.*, for.
nascor, -i, nātus sum, *v. dep. n.* (gnascor, gigno), am born.
nato, -āre, -āvi, -ātum, *v. n.*, swim.
nātus, -i, *m.*, son; *pl.* offspring, descendants.
nauta, -ae, *m.* (navita), sailor.
nauticus, -a, -um, *adj.* (nauta), belonging to sailors.
nāvis, -is, *f.*, ship.
nāvifragus, -a, -um, *adj.* (navis + frango), causing shipwreck.
nē, *adv. with imper.*, not; *conj. with sub.*, lest.
ne, *interrog. and enclitic particle suffixed to other words.*
nec, *conj.*, nor, and not; nec non, moreover.
necdum, *adv.* (nec + dum), not yet.
necesse, *neut. adj.*, necessary; necesse est, *with sub. or infin.*, it is necessary.
nefandus, -a, -um, *adj.* (ne + fari), unutterable, impious, execrable.
nefas, *n. indecl.*, contrary to divine law, sin, crime.
nego, -āre, -āvi, -ātum, *v. a.* (ne + aio), deny.
nemorōsus, -a, -um, *adj.* (nemus), full of woods, woody.
nemus, -oris, *n.*, grove.
nepos, -pōtis, *m.*, grandson.
neque, *see* nec.
nēquīquam, *adv.*, in vain, fruitlessly.
nī = nisi, *conj.*, unless: = ne. (*See note on l.* 686.)
niger, -gra, -grum, *comp.* nigrior; *superl.* nigerrimus; black.
nimbōsus, -a, -um, *adj.* (nimbus), full of storms, rainy.

nimbus, -i. *m.*, rain-storm, storm-cloud.
nīmīrum, *adv.* (ne + mirum), without doubt, certainly.
nīsus, -ūs, *m.* (nitor), pressing, effort, striving.
nitens, -ntis, *adj.* (niteo), sleek.
niteo, -ēre, -ui, *no sup.*, *v. n.*, am bright.
nivālis, -e, *adj.* (nix), snowy.
niveus, -a, -um, *adj.* (nix), snowy, snow-white.
nōmen, -inis, *n.* (*for* gnomen [g]nosco), name.
nōn, *adv.*, not.
nondum, *adv.* (non + dum), not yet.
noster, -tra, -trum, *poss. pron. and adj.* (nos), our.
nota, -ae, *f.*, brand, mark.
noto, -āre, -āvi, -ātum, *v. a.* (nota), mark.
nōtus, -a, -um, *adj.* ([g]nosco), known, well-known, famous.
novus, -a, -um, *adj.*, new, strange.
nox, noctis, *f.*, night.
nūbēs, -is, *f.*, cloud.
nūbila, -ōrum, *n. plur.* (nubes), clouds.
nūdo, -āre, -āvi, -ātum, *v. a.* (nudus), strip, lay bare.
nullus, -a, -um, *adj.* (ne + ullus), no, not any.
nūmen, -inis, *n.* (nuo), nod, will of the gods, divinity.
numerus, -i, *m.*, number, place, rank.
nunc, *adv.*, now.
nunquam, *adv.* (ne + unquam), never.
nuntius, -i, *m.*, messenger.
nympha, -ae, *f.*, nymph.

o, *interj.*, oh !
ōbicio, -ere, -iēci, -iectum (ob + iacio), *v. a.*, throw before ; obiectus, opposite.
oblīviscor, -i, oblītus sum, *v. dep. a. and n.* (ob + livor), *with gen.*, forget.
obluctor, -āri, -ātus sum, *v. dep. n.* (ob + luctor), *with dat.*, strive *or* struggle against.
oborior, -īri, -ortus sum, *v. dep. n.* (ob + orior), arise, appear.
obscēnus, -a, -um, *adj.* (ob + caenum), ill-omened, foul.
obscūrus, -a, -um, *adj.*, dark, darksome, gloomy.
obsideo, -ēre, -sēdi, -sessum *v. n. and a.* (ob + sedeo), sit down before, beset, besiege.
obsidio, -ōnis, *f.*, siege.
obstupesco, -ere, -stupui, *no sup.*, *v. n.* (ob + stupesco), become senseless, be astounded, amazed.
obtrunco, -āre, -āvi, -ātum, *v. a.* (ob + trunco), cut off, cut down, slay.
obverto, -ere, -verti, -sum, *v. a.* (ob + verto), turn towards.
obvius, -a, -um, *adj.* (ob + via), in the way ; *with dat.*, meeting, turned towards.
occulo, -ere, -ui, -ltum, *v. a.* (ob + celo), cover, hide.
occultus, -a, -um, *adj.* (occulo), hidden.
occupo, -āre, -āvi, -ātum, *v. a.* (ob + capio), seize, attack.
occurro, -ere, -curri *and* -cucurri, -cursum, *v. n.* (ob + curro), run up to, run to meet.

oculus, -i, *m.*, eye.
ōdi, -isse, *no perf. or sup.*, *v. defect. a.*, hate.
odor, -ōris, *m.*, smell.
oleum, -i, *n.*, oil.
ōlim, *adv.* (olle = ille + im, *locative ending*), formerly, at times, some day, hereafter.
ōmen, -inis, *n.*, foreboding, omen, token.
omnipotens, -ntis, *adj.* (omnis + potens), almighty.
omnis, -e, *adj.*, all.
onero, -āre, -āvi, -ātum, *v. a.* (onus), load, burden.
opācus, -a, -um, *adj.*, in the shade, shady.
operor, -āri, -ātus sum, *v. dep. n.* (opus), work, am busy; *with dat.*, devote one's self to.
opīmus, -a, -um, *adj.* (opes), wealthy.
[ops], opis, *f.*, help, power; *pl.* wealth.
opto, -āre, -āvi, -ātum, *v. a.*, choose, desire.
opus, -eris, *n.*, work.
ōra, -ae, *f.*, coast.
ōrāculum, -i, *n.* (*sync.* ōraclum), oracle.
orbis, -is, *m.*, circle.
ordo, -inis, *m.*, order.
orior, -īri, ortus sum, *v. dep. n.*, arise, proceed.
ōs, ōris, *n.*, mouth, face.
os, ossis, *n.*, bone.
ostento, -āre, -āvi, -ātum, *v. a. freq.* (ostendo), show, display.
ostium, -ii, *n.* (os), mouth, *of river.*
ovis, -is, *f.*, sheep.
ovo, -āre, -āvi, -ātum, *v. n.*, exult, triumph.

palaestra, -ae, *f.*, wrestling-school, wrestling.
pallidus, -a, -um, *adj.* (palleo), pale.
palma, -ae, *f.*, palm, hand.
palmōsus, -a, -um, *adj.* (palma), rich in palm-trees.
pando, -ere, -di, -sum *or* passum, *v. a.*, spread out, extend.
parco, -ere, peperci, parsum, *v. n. with dat.*, spare.
parens, -tis, *m. or f.* (pario), parent.
pāreo, -ēre, -ui, -itum, *v. n. with dat.*, obey.
pario, -ere, peperi, partum, *v. a.*, bring forth, bear, procure, acquire.
pariter, *adv.* (par), equally.
paro, -āre, -āvi, -ātum, *v. a.*, prepare.
pars, -tis, *f.*, part, share.
parvus, -a, -um, *adj.*; *comp.* minor; *sup.* minimus; small.
pasco, -ere, pāvi, pastum, *v. a.*, pasture, feed.
passim, *adv.* (pando), at different places, far and wide, everywhere.
pastor, -ōris, *m.* (pasco), shepherd.
pater, -tris, *m.*, father.
patera, -ae, *f.* (pateo), broad flat dish *or* saucer, cup.
paternus, -a, -um, *adj.* (pater), pertaining to a father.
patesco, -ere, patui, *no sup.*, *v. incept. n.* (pateo), am opened, open.
patior, -i, passus sum, *v. dep. a.*, suffer, bear.

pătria, -ae, *f.* (*sc.* terra), fatherland.
pătrius, -a, -um, *adj.* (pater), pertaining to a father.
paucus, -a, -um, *adj.*, little, *usually pl.*, few.
paulum, *adv.*, a little, somewhat.
pauper, -eris, *adj.*, poor.
pavor, -ōris, *m.*, fear, terror.
pax, pācis, *f.*, peace.
pectus, -oris, *n.*, breast, heart.
pecus, -oris, *n.*, cattle, a herd.
pecus, -udis, *f.*, single head of cattle, herd, flock.
pelagus, -i, *n.*, sea.
pello, -ere, pepuli, pulsum, *v. a.*, drive away.
penātes, -ium, *m.* (penus), household gods.
penitus, *adv.*, inwardly, far within, wholly, utterly.
penna, -ae, *f.*, wing.
per, *prep. with acc.*, through.
perago, -ere, -ēgi, -actum, *v. a.* (per + ago), go through with, finish, complete.
pereo, -īre, -īvi *or* -ii, -itum, *v. n.* (per + eo), perish.
perfero, -ferre, -tuli, -lātum, *v. a.* (per + fero), endure.
perficio, -ere, -fēci, -fectum, *v. a.* (per + facio), accomplish.
perfundo, -ere, -fūdi, -fūsum, *v. a.* (per + fundo), pour over, wet, bathe.
perīculum *and* **perīclum**, -i, *n.*, danger.
permētior, -īri, -mensus sum, *v. dep. a.* (per + metior), measure through, travel through, traverse.
pēs, pedis, *m.*, foot.
pestis, -is, *f.*, plague.
peto, -ere, -īvi *or* -ii, -ītum, *v. a.*, seek.
piceus, -a, -um, *adj.* (pix), pitchy, pitch-dark.
pictūrātus, -a, -um, *adj.* (pictura), painted, embroidered.
pietas, -ātis, *f.* (pius), dutiful conduct. love.
pignus, -oris, *n.*, pledge.
pīnus, -ūs, *f.*, pine-tree.
pistrix, -icis, *also* pistris *and* pristis, *f.*, sea-monster.
pius, -a, -um, *adj.*, dutiful, loving.
placidus, -a, -um, *adj.* (placeo), gentle, peaceful.
plāco, -āre, -āvi, -ātum, *v. a.*, quiet, calm, appease.
plēnus, -a, -um, *adj.*, full.
plūma, -ae, *f.*, feather.
pluvius, -a, -um, *adj.*, rainy.
pōculum, -i, *n.* (*sync.* poclum), drinking-vessel, goblet.
polluo, -ere, -ui, -ūtum, *v. a.*, soil, defile.
polus, -i, *m.*, pole, heaven.
pondus, -eris, *n.* (pendo), weight.
pōno, -ere, posui, positum, *v. a.*, place.
pontus, -i, *m.*, sea.
populus, -i, *m.*, people.
porta, -ae, *f.*, gate.
portendo, -ere, -di, -tum, *v. a.*, point out, foretell.
porticus, -ūs, *f.*, portico, cloister.
porto, -āre, -āvi, -ātum, *v. a.*, carry.
portus, -ūs, *m.*, harbour, haven.

posco, -ere, poposci, *no sup.*, *v. a.*, demand.
possum, posse, potui, *no sup.*, *v. n.* (potis + sum), can, am able.
posterus, -a, -um, *adj.* (post); *comp.* posterior; *superl.* postrēmus; coming after, next, following, last.
postis, -is, *f.*, doorpost, door.
postquam, *adv.* (post + quam), after that, after.
postrēmus, -a, -um, *adj.*; *see* posterus.
potens, -tis, *adj.* (possum), powerful; *with gen.*, powerful over, lord of.
potestas, -ātis, *f.* (possum), power.
potior, -īri, -ītus sum, *v. dep.* (potis); *with abl.*, take possession of, gain.
potis, -e, *adj.*; *comp.* potior; *superl.* potissimus; able, better, chief.
potius, *adv. of* potior, *comp. of* potis, rather.
praecelsus, -a, -um, *adj.* (prae + celsus), very high, lofty.
praeceps, -cipitis, *adj.* (prae + caput), headlong, head foremost.
praeceptum, -i, *n.* (prae + capio), rule, command, bidding.
praeda, -ae, *f.* (*for* praehenda: prehendo), booty, spoil.
praedīco, -ere, -xi, -ctum, *v. a.* (prae + dico), foretell.
praepes, -etis, *adj.*, flying swiftly; *subst.*, prophetic bird.
praepinguis, -e, *adj.* (prae + pinguis), very fat.
praesens, -tis, *adj.* (praesum), present, present to aid.
praesideo, -ēre, -sēdi, -sessum, *v. n.* (prae + sedeo), *with dat.*, preside over.
praesto, -āre, -stiti, -stitum *and* -stātum, *v. a.* (prae + sto), stand before, surpass, *with dat.*; *impersonally*, praestat, it is better.
praetendo, -ere, -di, -tum, *v. a.* (prae + tendo), stretch forward.
praetereā, *adv.* (praeter + ea (is)), beyond, besides.
praeterlābor, -lābi, -lapsus sum, *v. dep. a.* (praeter + labor), glide past.
praetervehor, -i, -vectus sum, *v. dep. a.* (praeter + veho), sail past.
precem, *no nom. or gen.*, *f.*, prayer.
precor, -āri, -ātus sum, *v. dep. a.*, pray, implore.
prehendo *or* **prendo**, -ere, -di, -sum, *v. a.*, lay hold of, seize, catch.
premo, -ere, pressi, pressum, *v. a.*, press.
presso, -āre, -āvi, -ātum, *v. freq. a.* (premo), press.
prīmus, -a, -um, *superl. adj.* (*pos.* prae); *comp.* prior; first; primum, *adv.*, in the first place.
princeps, -ipis, *adj. and subst.* (primus + capio), first, chief, leader.
principiō, *abl. used as adv.*, at the beginning, at first.
principium, -ii, *n.* (princeps), beginning.

prior, -us, *comp. adj.* (*see* primus), former; priores, *subst.*, ancestors, men of old.
prō, *prep. with abl.*, before, for, instead of, on behalf of, in return for.
proavus, -i, *m.* (pro + avus), great-grandfather, ancestor.
prōcēdo, -ere, -cessi, -cessum, *v. n.* (pro + cedo), advance.
procer, -eris, *m.*, chief, noble.
procul, *adv.*, at a distance, afar.
prōdigium, -ii, *n.* (prodico), sign, omen, portent.
proelium, -ii, *n.*, battle.
proficiscor, -i, profectus sum, *v. dep. n.*, start.
prōgredior, -i, -gressus sum, *v. dep. n.* (pro + gradior), go forward, advance.
prohibeo, -ēre, -ui, -itum, *v. a.* (pro + habeo), check, hinder.
prōicio, -ere, -iēci, -iectum, *v. a.* (pro + iacio), cast forth.
prōlēs, -is, *f.* (pro + alo), offspring, progeny.
prōluvies, -ēi, *f.* (proluo), overflow, filth.
prōnus, -a, -um, *adj.*, turned forward, bending forward.
prope, *adv. and prep. with acc.*, near.
propinquus, -a, -um, *adj.* (prope), near, neighbouring.
propior, -us, *adj. comp.* (prope); *superl.* proximus; nearer, nearest.
prŏprius, -a, -um, *adj.*, one's own, lasting, permanent.
prōra, -ae, *f.*, prow.
prōrumpo, -ere, -rūpi, -ruptum, *v. a.* (pro + rumpo), break *or* burst forth, cast forth (*l.* 572).
prōsequor, -i, -secūtus sum, *v. dep. a.* (pro + sequor), attend, accompany.
prosperus, -a, -um, *adj.* (pro + spero), favourable, fortunate.
prospicio, -ere, -spexi, -spectum, *v. a.* (pro + specio), see before, descry.
prōtinus, *adv.* (pro + tenus), forward, right on, forthwith.
prōveho, -ere, -vexi, -vectum, *v. a.* (pro + veho), carry forward.
proximus, -a, -um, *superl. adj.*; *see* propior.
prūdentia, -ae, *f.* (prudens), foresight.
pūbēs, -is, *f.*, navel.
pūbesco, -ere, pūbui, *no sup.*, *v. incept. n.* (pubes), reach the age of puberty, grow up.
puer, -eri, *m.*, boy.
pulcer, -cra, -crum, *adj.*; *comp.* pulcrior; *superl.* pulcerrimus; fair, beautiful.
pulso, -āre, -āvi, -ātum, *v. freq. a.* (pello), strike.
puppis, -is, *f.*, stern, ship.
purpureus, -a, -um, *adj.*, purple.

quā, *adv.*, by what way, where.
quădrupēs, -edis, *m. and f.* (quattuor + pes), four-footed creature, horse.
quaero, -ere, -sīvi, -sītum, *v. a.*, seek.

quaeso, -ere, -īvi *or* -ii, *no sup.*, *v. a.* (*old form of* quaero), beg, beseech, entreat.
quālis, -e, *adj.*, of what sort *or* kind.
quam, *adv.*, how, than.
quamvīs, *conj.* (quam + vis), as you will, although.
quandō, *adv. and conj.*, when, since.
quantus, -a, -um, *adj.*, how great.
quartus, -a, -um, *ordinal num. adj.* (quattuor), fourth.
quatio, -ere, *no perf.*, quassum, *v. a.*, shake.
quattuor, *num. adj. indecl.*, four.
que, *enclitic conj.*, and.
quercus, -ūs, *f.*, oak.
qui, quae, quod *or* quid, *interrog. or relative pron.*, who, which, what? who, which, what.
qui, quae *or* qua, quod, *indef. adj.*, any.
quicumque, quaecumque, quodcumque, *relative pron.*, whoever, whatever; = quivis, any whatever.
quidem, *adv.*, indeed, in truth.
quiēs, -ētis, *f.*, rest.
quiesco, -ere, -ēvi, -ētum, *v. n.* (quies), rest, repose.
quīn, *conj.* (qui + ne), that not, but that, nay more.
quis, quid, *indef. pron.*, any one, anything.
quis, quid, *interr. pron.*, who? which? what?
quisnam, quaenam, quidnam, *pron. interr.* (quis + nam), who, which, what, pray?
quisquam, quaequam, quicquam, *indef. pron.*, any one, anything.
quisque, quaeque, quodque *and* quidque, *indef. pron.*, each.
quisquis, quicquid, *indef. pron.*, whoever, whatever.
quō, *adv.*, whither?
quōcumque, *adv.*, whithersoever, to any place soever.
quondam, *adv.*, at one time, formerly, at times.
quoque, *conj.*, also.
quot, *num. adj. indeclin.*, how many.
quotiens, *adv.*, as often as.

rādix, -īcis, *f.*, root.
rādo, -ere, -i, -sum, *v. a.*, graze.
rāmus, -i, *m.*, bough, branch.
rāresco, -ere, *no perf. or sup.*, *v. incept. n.* (rarus), grow thin, widen.
rārus, -a, -um, *adj.*, having wide interstices between its parts, scattered.
ratis, -is, *f.*, ship.
recēdo, -ere, -cessi, -cessum, *v. n.* (re + cedo), go back, withdraw.
recipio, -ere, -cēpi, -ceptum, *v. a.* (re + capio), take back, recover, welcome.
reclūdo, -ere, -si, -sum, *v. a.* (re + claudo), open.
recordor, -āri, -ātus sum, *v. dep. a.* (re + cor), think over, recall.
recubo, -āre, -āvi, -ātum, *v. n.* (re + cubo), recline.
reddo, -ere, -didi, -ditum, *v. a.* (re + do), restore, give what is due, utter.

redimio, -īre, -ii, -ītum, *v. a.*, bind round.

redux, -ucis, *adj.* (reduco), returning.

refero, -ferre, rettuli, relātum, *v. a.* (re + fero), bear back, repay, report.

refugio, -ere, -fūgi (-fugitum), *v. n.* (re + fugio), flee back, escape, retire, stand back (*l.* 536).

regno, -āre, -āvi, -ātum, *v. n.* (regnum), reign.

regnum, -i, *n.*, kingdom.

rego, -ere, rexi, rectum, *v. a.*, guide, rule.

relego, -ere, -lēgi, -lectum, *v. a.* (re + lego), pass *or* skirt again.

rēligio, -ōnis, *f.*, reverence, religion, sacred rite.

relinquo, -ere, -līqui, -lictum, *v. a.* (re + linquo), leave behind.

rēliquiae, -ārum, *f. plur.* (relinquo), leavings.

remētior, -īri, -mensus sum, *v. dep. a.* (re + metior), measure back, travel over again.

rēmigium, -ii, *n.* (remex + ago), rowing, rowers (*l.* 471).

rēmus, -i, *m.*, oar.

renarro, -āre, -āvi, -ātum, *v. a.* (re + narro), tell again, relate.

reor, rēri, ratus sum, *v. n.*, think, deem.

repentĕ, *adv.*, suddenly.

repeto, -ere, -petīvi *or* ii, -petītum, *v. a.* (re + peto), seek again, say again, recall.

repōno, -ere, -posui, -positum *and* repostum, *v. a.* (re + pono), place back; *of land, in passive*, lie far away.

requiēs, -ētis, *f.*, rest, repose.

requīro, -ere, -quīsīvi, -quīsītum, *v. a.* (re + quaero), seek again.

rēs, rei, *f.*, thing, fact, affair.

resolvo, -ere, -vi, -solūtum, *v. a.* (re + solvo), unloose.

resono, -āre, -āvi, -ātum, *v. n.* (re + sono), echo.

respicio, -ere, -spexi, -spectum, *v. a. and n.* (re + specio), look back, look back at *or* for.

resupīnus, -a, -um, *adj.*, bent back, lying on the back.

rĕtrō, *adv.*, backwards.

rĕtrorsus, *adv.* (retro + versus), backwards, back.

revertor, -i, -versus sum, *v. dep. n.* (re + verto), turn back, return.

revincio, -īre, -vinxi, -ctum, *v. a.* (re + vincio), bind back, fasten.

revīso, -ere, -si, -sum, *v. a.* (re + viso), look back at, revisit.

revoco, -āre, -āvi, -ātum, *v. a.* (re + voco), call back.

rex, rēgis, *m.*, king.

rīte, *adv.*, fitly, duly.

rīvus, -i, *m.*, river, stream.

rōro, -āre, -āvi, -ātum, *v. n.* (ros), am dewy, drip.

rubesco, -ere, -ui, *no sup.*, *v. incept. n.* (rubeo), become red.

rudens, -tis, *m.*, sheet.

rudo, -ere, -īvi *or* -ii, -ītum, *v. n.*, roar.

ruīna, -ae, *f.* (ruo), falling, falling building, ruin.
rumpo, -ere, rūpi, ruptum, *v. a.*, break, burst, give vent to (*l.* 246).
ruo, -ere, rui, rutum, *v. n.*, rush, rush down *or* on.
rūpēs, -is, *f.*, rock.
rursus *or* **rursum** (*l.* 229) (re + versus), *adv.*, again.

sacer, -cra, -crum, *adj.*, dedicated, holy, accursed; *neut. plur. as subst.*, holy rites.
sacerdos, -ōtis, *m. and f.* (sacer), priest, priestess.
săcro, -āre, -āvi, -ātum, *v. a.* (sacer), dedicate, consecrate.
saepe, *adv.*, often.
saevus, -a, -um, *adj.*, savage, fierce.
sal, salis, *m. rarely n.*, salt, salt sea.
salsus, -a, -um, *adj.* (sal, salio), salt.
salūto, -āre, -āvi, -ātum, *v. a.* (salus), greet, wish health.
sanctus, -a, -um, *adj.* (sancio), sacred.
sanguis, -inis, *m.*, blood.
sanies, -ēi, *f.* (sanguis), corrupted blood, gore.
sat, *adv.* (satis), enough, sufficiently.
sata, -ōrum, *n. plur.* (*perfect part. pass. of* sero), crops.
satis, *adv.*, enough, sufficiently.
saxum, -i, *n.*, rock, cliff.
scelerātus, -a, -um, *adj.* (scelero), profaned, impious, wicked.
scelero, -āre, -āvi, -ātum, *v. a.* (scelus), pollute, defile.
scelus, -eris, *n.*, crime, sin, guilt.
sceptrum, -i, *n.*, sceptre.
scio, -īre, -īvi *or* -ii, -ītum, *v. a.*, know.
scopulus, -i, *m.*, rock, cliff, crag.
scūtum, -i, *n.*, oblong shield.
sē, *no nom.*; sui, *pron. reflex.*, self.
sēcessus, -ūs, *m.* (secedo), separation, retreat, recess.
sēclūdo, -ere, -si, -sum, *v. a.* (se + claudo), shut off *or* up.
seco, -āre, -ui, sectum, *v. a.*, cut.
sēcrētus, -a, -um, *adj.* (secerno), separated, apart, secret.
secundo, -āre, *no perf. or sup.*, *v. a.* (secundus), favour, make prosperous *or* fortunate.
secundus, -a, -um, *adj.* (sequor), following, prosperous, favouring.
secus, *adv.*, otherwise; haud secus ac = just as.
sed, *conj.*, but.
sēdēs, -is, *f.* (sedeo), seat, dwelling-place.
seges, -etis, *f.*, corn-field, crop.
segnis, -e, *adj.*, slow, sluggish, lazy.
semel, *adv.*, once.
sēmēsus, -a, -um, *adj.* (semi + edo), half-eaten.
semper, *adv.*, always, ever.
sēmustus, -a, -um, *adj.* (semi + uro), half-burned.
sententia, -ae, *f.* (sentio),

opinion, judgement, will, purpose.
sentio, -īre, sensi, sensum, *v. a.*, feel, understand, perceive, am conversant with (*l.* 360).
sepelio, -īre, -īvi *or* -ii, -pultum, *v. a.*, bury.
sepulcrum, -i, *n.* (sepelio), tomb, grave.
sequor, -i, secutus sum, *v. dep. a.*, follow.
serēnus, -a, -um, *adj.*, clear, bright.
servitium, -ii, *n.* (servus), slavery.
servo, -āre, -āvi, -ātum, *v. a.*, save, keep.
seu = **sive**.
sī, *conj.*, if.
sīc, *adv.*, so, thus.
siccus, -a, -um, *adj.*, dry.
sīdereus, -a, -um, *adj.* (sidus), starry.
sīdus, -eris, *n.*, star, constellation.
signo, -āre, -āvi, -ātum, *v. a.*, mark.
signum, -i, *n.*, mark, sign.
silentium, -ii, *n. often plural* (sileo), silence.
sileo, -ēre, -ui, *no sup.*, *v. n.*, am silent.
silva, -ae, *f.*, wood.
simul, *adv.*, at the same time; simul ac *or* atque, as soon as.
simulo, -āre, -āvi, -ātum, *v. a.* (similis), make like, copy, pretend, feign.
sine, *prep. with abl.*, without.
singuli, -ae, -a, *plur. num. distr. adj.*, one each, separate, single.
sinus, -ūs, *m.*, bent surface, fold, bosom, bay; *of sails*, belly (*l.* 455).
sisto, -ere, stiti, statum, *v. a.*, place.
situs, -ūs, *m.* (sino), situation, arrangement (*l.* 451).
sīve *or* **seu**, *conj.* (si + ve), or if; sive . . . sive, whether . . . or.
socius, -a, -um, *adj.*, allied, fellow; *used as subst.*, ally, comrade.
sōl, sōlis, *m.*, sun.
sōlāmen, -inis, *n.* (solor), comfort, consolation.
sollemnis, -e, *adj.* (solus + annus), annual, solemn.
sollicitus, -a, -um, *adj.*, moved, anxious, disturbed.
solum, -i, *n.*, ground.
sōlus, -a, -um; *gen.* solīus; *dat.* soli; *adj.*, alone.
solvo, -ere, -vi, solūtum, *v. a.* (se + luo), loose, free.
somnus, -i, *m.* (= sopnus), sleep.
sonitus, -ūs, *m.* (sono), sound.
sono, -āre, -ui, -itum, *v. a.*, sound.
sopor, -ōris, *m.*, sleep, slumber.
sorbeo, -ēre, -bui, *no sup.*, *v. a.*, suck in.
sortior, -īri, -ītus sum, *v. dep. a.* (sors), cast lots, obtain by lot.
sortītus, -ūs, *m.* (sortior), drawing of lots.
spargo, -ere, -si, -sum, *v. a.*, scatter.
specula, -ae, *f.* (specio), lookout, watch-tower.
spēlunca, -ae, *f.*, cave, cavern.
spes, -ei, *f.*, hope.
spīna, -ae, *f.*, thorn.

spīrābilis, -e, *adj.* (spiro), breathable.
spīro, -āre, -āvi, -ātum, *v. n.*, breathe.
spūma, -ae, *f.*, foam.
spūmo, -āre, -āvi, -ātum, *v. n.*, foam.
stagno, -āre, -āvi, -ātum, *v. n.*, am marshy, form a pool.
stella, -ae, *f.* (= sterula), star.
sterilis, -e, *adj.*, barren.
sterno, -ere, strāvi, strātum, *v. a.*, spread out, extend, stretch out, prostrate.
stīpes, -itis, *m.*, trunk.
stīpo, -āre, -āvi, -ātum, *v. a.*, crowd together, compress.
stirps, -pis, *f.* (stirpis), stock, lineage.
sto, stāre, steti, statum, *v. n.*, stand.
strātum, -i, *n.* (sterno), bed.
struo, -ere, -xi, -ctum, *v. a.*, pile up, make, build.
suadeo, -ēre, -si, -sum, *v. n. and a.*, persuade.
sub, *prep. with acc.*, to under *or* beneath, towards; *with abl.*, under.
subdūco, -ere, -duxi, -ctum, *v. a.* (sub + duco), draw from under, haul ashore, remove.
subeo, -īre, -īvi *or* -ii, -itum, *v. a. and n.* (sub + eo), *with dat.*, go under, enter; *with acc.*, approach.
sūbicio, -ere, -iēci, -iectum, *v. a.* (sub + iacio), throw under; *with dat.*, answer.
subigo, -ere, -ēgi, -actum, *v. a.* (sub + ago), bring under, compel.
subitō, *adv.*, suddenly.
subitus, -a, -um, *adj.*, sudden.
submitto, -ere, -mīsi, -missum, *v. a.* (sub + mitto), send down, lower.
submissus, *used as adj.*, humble, on bended knee.
subnīxus, -a, -um, *adj.* (subnitor), *with dat.*, resting on, supported by.
subtegmen, -inis, *n.* (sub + texo), that which is woven in, woof, weft of a web.
subter, *adv. and prep. with acc.*, under, beneath.
subtexo, -ere, -ui, -xtum, *v. a.*, weave under, veil, conceal.
succēdo, -ere, -cessi, -cessum, *v. n.* (sub + cedo), *with dat.*, go under, enter, submit to.
sūdor, -ōris, *m.*, sweat.
suesco, -ere, suēvi, suētum, *v. a.*, make accustomed, habituate.
sum, esse, fui, *no sup.*, *v. n.*, am.
summus, -a, -um, *adj.*, *superl. of* superus, highest.
super, *adv. or prep. with abl. or acc.*, above, over (*l.* 489 = surviving).
superbus, -a, -um, *adj.*, proud, haughty.
supero, -āre, -āvi, -ātum, *v. a. and n.* (super), rise above, overcome, survive (*l.* 339).
superus, -a, -um, *adj.* (super), above; superi, *plur.* = men on earth, gods above; *comp.* superior; *superl.* sūprēmus, last; *and* summus, *which see.*
supīnus, -a, -um, *adj.*, bent backwards turned upwards.

suppleo, -ēre, -ēvi, -ētum, *v. a.* (sub + pleo), fill up, supply.
supplex, -icis, *adj.* (sub + plico), bending the knees, suppliant.
sŭprā, *prep. with acc.*, above; *adv.*, above.
sŭprēmus, -a, -um, *adj.*; *see* superus.
surgo, -ere, surrexi, surrectum, *v. n.*, rise.
sūs, suis, *m. and f.*, pig, sow.
suspendo, -ere, -di, -sum, *v. a.* (sub + pendo), hang up.
suspicio, -ere, -spexi, -spectum, *v. a.* (sub + specio), look up to, suspect.
suus, -a, -um, *possess. adj.*, own.

tābidus, -a, -um, *adj.* (tabeo), wasting away, decaying.
tābum, -i, *n.* (tabes), corruption, decay.
tacitus, -a, -um, *adj.* (taceo), silent.
taeter, -tra, -trum, *adj.*, foul, noisome, hideous.
tālis, -e, *adj.*, of such kind.
tamen, *adv.*, however, yet.
tandem, *adv.*, at last.
tango, -ere, tetigi, tactum, *v. a.*, touch.
tantus, -a, -um, *adj.*, so great.
taurus, -i, *m.*, bull.
tectum, -i, *n.* (tego), covering, roof, house.
tegmen, -inis, *n.* (tego), covering.
tego, -ere, texi, tectum, *v. a.*, cover.
tegumen = tegmen.
tellūs, -ūris, *f.*, earth.
tēlum, -i, *n.*, dart, weapon.
tempestas, -ātis, *f.* (tempus), time, weather, storm.
templum, -i, *n.*, a space marked out for observation in augury, temple.
tempto, -āre, -āvi, -ātum, *v. a.*, try, explore.
tempus, -oris, *n.*, time; tempora = the temples.
tendo, -ere, tetendi, tensum, *v. a.*, stretch.
tenĕbrae, -ārum, *f. plur.*, darkness.
teneo, -ēre, -ui, tentum, *v. a.*, hold.
tener, -era, -erum, *adj.*, tender.
tenuis, -e, *adj.*, fine, thin.
tenus, *prep. with gen. or abl. which it follows*, as far as.
tepidus, -a, -um, *adj.* (tepeo), warm.
ter, *num. adv.*, thrice.
terĕbro, -āre, -āvi, -ātum, *v. a.* (tero), bore.
tergum, -i, *n.*, back.
terra, -ae, *f.* (torreo), land, earth.
tertius, -a, -um, *ordinal adj.* (ter), third.
testor, -āri, -ātus sum, *v. dep. a.* (testis), bear witness, invoke as witness.
textilis, -e, *adj.* (texo), wrought, woven.
tingo, -ere, -nxi, -ctum, *v. a.*, wet, soak, bathe.
tollo, -ere, sustuli, sublātum, *v. a.*, raise.
tondeo, -ēre, totondi, tonsum, *v. a.*, shear, reap, feed *or* browse on.
tono, -āre, -ui, -itum, *v. n.*, thunder.

torqueo, -ēre, torsi, tortum, *v. a.*, twist, whirl.
torus, -i, *m.* (= storus, sterno), couch, bed.
torvus, -a, -um, *adj.*, stern, grim.
tot, *num. adj. indecl.*, so many.
totidem, *num. adj. indecl.* (tot), just so *or* as many.
tōtus, -a, -um; *gen.* tōtīus; *dat.* tōti; *adj.*, whole.
trabs, -bis, *f.*, beam, tree, ship.
tractus, -ūs, *m.* (traho), district, region.
traho, -ere, -xi, -ctum, *v. a.*, draw, drag.
trans, *prep. with accus.*, across, over, beyond.
transmitto, -ere, -mīsi, -missum, *v. a.* (trans + mitto), send across *or* over, make over to, *with dat.* (*l.* 329).
transtrum, -i, *n.*, cross-beam, thwart for rowers.
tremesco, -ere, *no perf. or sup.*, *v. incept. n. and a.* (tremo), begin to quake, *with acc.* (*l.* 648), tremble at.
tremo, -ere, -ui, *no sup.*, *v. n. and a.*, tremble, tremble at.
trepidus, -a, -um, *adj.*, restless, anxious, alarmed.
trēs, tria, *num. adj.*, three.
trīgintā, *num. adj. indecl.*, thirty.
trilix, -īcis, *adj.* (ter + licium), with three sets of leashes, triple-twilled.
tripūs, -podis, *m.*, three-footed seat, tripod.
tristis, -e, *adj.*, sad, grim.
truncus, -a, -um, *adj.*, maimed; *of trees*, lopped.
tū, *pers. pron.*, thou.
tum, *adv.*, then.
tumidus, -a, -um, *adj.* (tumeo), swollen, swelling.
tumultus, -ūs, *m.* (tumeo), uproar, turmoil.
tumulus, -i, *m.*, mound.
tunc, *adv.*, then.
turba, -ae, *f.*, crowd.
turbo, -inis, *m.*, whirlwind.
turbo, -āre, -āvi, -ātum, *v. a.*, disturb, confuse.
turrītus, -a, -um, *adj.* (turris), towered, turreted, *of crags*, tower-like, lofty (*l.* 536).
tūtus, -a, -um, *adj.* (tueor), safe, guarded.
tuus, -a, -um, *possess. adj.*, thy.

ūber, -eris, *n.*, udder, breast, *of lands*, fruitfulness.
ūber, -eris, *adj.*, rich, fruitful.
ubĭ̄, *adv. of place*, where; *of time*, when.
ulciscor, -i, ultus sum, *v. dep. a.*, avenge.
ullus, -a, -um; *gen.* ullīus; *dat.* ulli; *adj. or pron.*, any, any one.
ultrā, *adv. and prep. with acc.*, beyond.
ultrō, *adv.*, beyond what is demanded, voluntarily, unprovoked.
umbra, -ae, *f.*, shade.
umbro, -āre, -āvi, -ātum, *v. a.*, shade, o'ershadow.
ūmeo, -ēre, *no perf. or sup.*, am moist *or* wet.
ūmidus, -a, -um, *adj.* (umeo), moist, wet.
unā, *adv.* (unus), together.

uncus, -a, -um, *adj.*, hooked, crooked.
unda, -ae, *f.*, water, wave.
ūnde, *adv.*, whence.
undique, *adv.* (unde + que), from *or* on all sides.
undōsus, -a, -um, *adj.* (unda), full of waves, billowy.
ūnus, -a, -um ; *gen.* unĭus ; *dat.* uni ; *adj.*, one.
urbs, -bis, *f.*, city.
urgeo, -ēre, ursi, *no sup.*, *v. a.*, press on, ply.
ut, *adv. and conj.*, as, when, how ; *with subj.*, so that, in order that, although.
uterque, ŭtraque, ŭtrumque ; *gen.* utrīusque ; *dat.* utrique ; *adj. and pron.*, each of two, either.
uterus, -i, *m.*, belly, womb.
utinam, *adv. with subj.*, would that !

vaco, -āre, -āvi, -ātum, *v. n.*, am empty ; *with abl.*, am without, free from.
vādo, -ere, *no perf. or sup.*, *v. n.*, go.
vadum, -i, *n.*, shallow, bottom of water.
valeo, -ēre, -ui, -itum, *v. n.*, am well *or* strong.
vallis, -is, *f.*, valley.
varius, -a, -um, *adj.*, various, changeful.
vastus, -a, -um, *adj.*, empty, vast, huge.
vātēs, -is, *m. and f.*, prophet, prophetess, seer, bard.
ve, *conj. enclitic*, or.
veho, -ere, vexi, vectum, *v. a.*, bear, carry.
vēlātus, -a, -um, *adj.* (velum), sail-covered.
vello, -ere, vūlsi, vulsum, *v. a.*, pluck, wrest.
vēlo, -āre, -āvi, -ātum, *v. a.*, cover, veil.
vēlum, -i, *n.*, sail.
veneror, -āri, -ātus sum, *v. dep. a.*, reverence, worship, implore with reverence.
venia, -ae, *f.*, grace, pardon.
venio, -īre, vēni, ventum, *v. n.*, come.
venter, -tris, *m.*, belly.
ventus, -i, *m.*, wind.
verbero, -āre, -āvi, -ātum, *v. a.* (verber), lash.
verbum, -i, *n.*, word.
vērō, *adv.* (verus), truly, indeed, but.
verro, -ere, -i, versum, *v. a.*, sweep, scour, toss.
vertex, -icis, *m.* (verto), head, top.
verto, -ere, -ti, -sum, *v. a.*, turn.
vērum, *adv.*, but.
vērus, -a, -um, *adj.*, true.
vescor, -i, *no perf.*, *v. dep. with abl.*, feed on.
vester, -tra, -trum, *possess. adj.*, your.
vestīgium, -ii, *n.* (vestigo), footprint, step.
vestis, -is, *f.*, dress, garb.
veto, -āre, -ui, -itum, *v. a.*, forbid.
vetus, -eris, *adj.*, old.
vetustas, -ātis, *f.* (vetus), old age, antiquity.
vetustus, -a, -um, *adj.* (vetus), ancient.
via, -ae, *f.*, path, way.
vīcīnus, -a, -um, *adj.* (vicus), near, neighbouring.
vicis (*no nom. or dat.*), *acc.*

vicem ; *abl.* vice, change, turn.
victor, -ōris, *m.* (vinco), conqueror.
victrix, -īcis, *f. adj.* (vinco), victorious (*cf. l.* 54 *n.*).
victus, -ūs, *m.* (vivo), food.
video, -ēre, vīdi, vīsum, *v. a.*, see ; videor, seem ; *impersonally in passive with dat.*, seems good to.
vīmen, -inis, *n.* (vieo), twig.
vīnum, -i, *n.*, wine.
vir, viri, *m.*, man.
virgineus, -a, -um, *adj.* (virgo), belonging to a maiden.
virgo, -inis, *f.*, maiden.
virgultum, -i, *n.* (virga), thicket.
viridis, -e, *adj.*, green.
virīlis, -e, *adj.* (vir), manly.
virtus, -ūtis, *f.* (vir), valour, virtue.
vīs, *acc.* vim ; *abl.* vi ; *f.* force ; *plur.* vīres, strength.
viscus, -eris, *n.*, *generally plur.*, viscera, inward parts, bowels.
vīsum, -i, *n.* (video), sight, appearance, vision.
vīsus, -ūs, *m.* (video), sight.
vīta, -ae, *f.*, life.
vīto, -āre, -āvi, -ātum, *v. a.*, avoid.
vitta, -ae, *f.*, fillet.
vīvo, -ere, vixi, -ctum, *v. n.*, live.
vīvus, -a, -um, *adj.*, alive.
vix, *adv.*, scarcely, hardly.
voco, -āre, -āvi, -ātum, *v. a.*, call, name, invoke.
volito, -āre, -āvi, -ātum, *v. freq. n.* (volo), fly to and fro, flutter.
volo, -āre, -āvi, -ātum, *v. n.*, fly.
volo, velle, volui, *no sup.*, *v. a. and n.*, wish.
volucer, -cris, -cre, *adj.*, swift ; volucris, *f.*, bird.
voluptas, -ātis, *f.*, pleasure.
volūto, -āre, -āvi, -ātum, *v. freq. a. and n.* (volvo), roll, twist.
volvo, -ere, -vi, volūtum, *v. n.*, roll.
vōtum, -i, *n.* (voveo), vow.
vox, vōcis, *f.*, voice.
vulgō, *adv.*, universally, everywhere.
vulnus, -eris, *n.*, wound.
vultus, -ūs, *m.*, expression, face.

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